

COMICS BUYER'S GUIDE

#1336

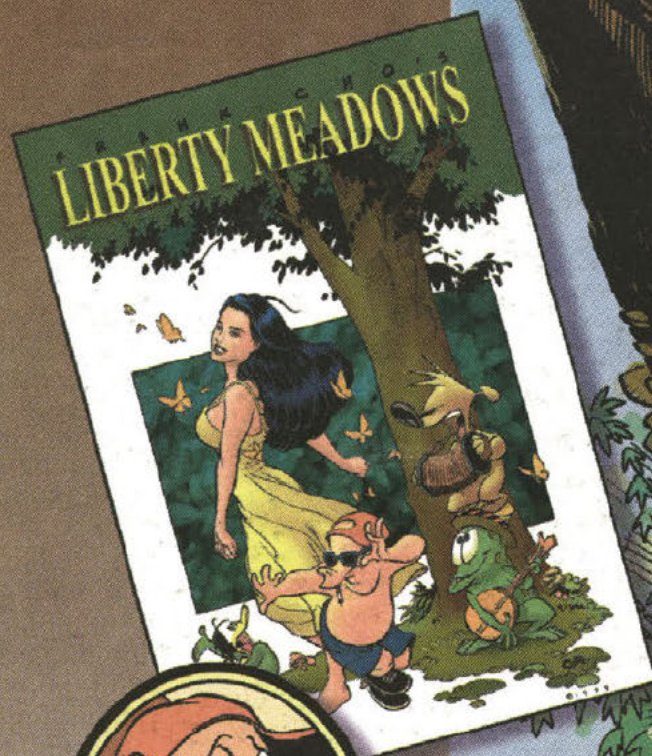
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FRANK CHO
graduates
from
University²
to *Liberty
Meadows*



CHO



ROSS
REJECTS
SWIPE
RUMOR
-page 6

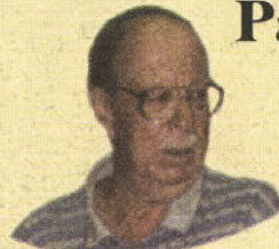
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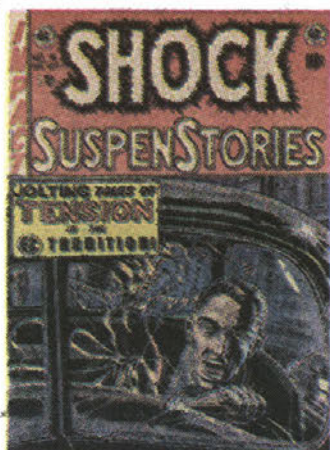


Paul S. Newman
1924-1999

*Remembering
a record-setting writer*

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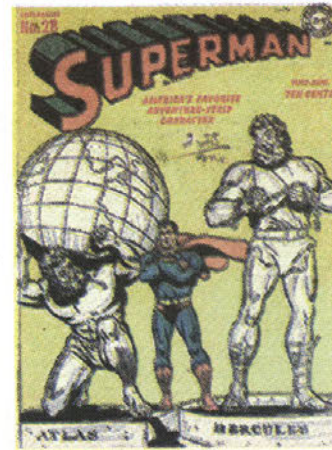
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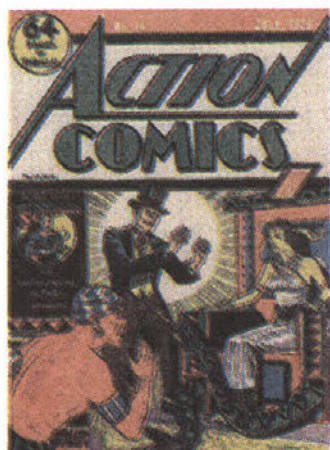
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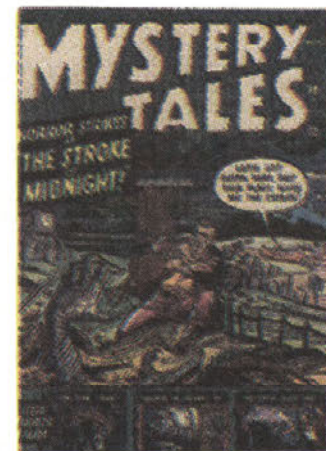
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6-10	9.75	11.00	11.50	12.75	16.75	29.25
11-15	11.00	12.75	13.50	15.75	22.00	37.75
16-20	12.75	15.00	16.00	19.50	25.50	48.75
21-25	15.50	16.75	19.50	21.25	28.50	65.50
26-30	16.75	18.75	21.75	24.75	29.00	75.00
31-35	19.25	21.75	24.25	28.50	30.00	84.50
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COMICS BUYER'S GUIDE

#1336

June 25, 1999

(Vol. 29, #26)

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"Curse you, darkness!"

My brother, Paul Curtis (who used to work in comics), wrote me recently, "It may be time to point out that an old truism has fallen badly out of use: *It is better to light a single candle than to curse the darkness.* Think about how popular — and profitable — it is to curse the darkness these days.

"Candle-lighters are, at best, shouted down and, at worst, tarred as Darkness Collaborators. Add to that: Candle-lighting requires skill and can be dangerous and, therefore, should be forbidden. Darkness-cursing is relatively safe and provides healthy release for emotions which might be bottled up.

"Draw your own parallels."

This week on National Public Radio a reporter discussed a program in one school system in which seniors were assigned to locate shunned students in lower grades and to befriend and support them: sit with the lonely kids in the lunchroom, see that they're not bullied by bigger kids, etc.

What's scary is that so few areas have that kind of program — and so many more are trying, instead, tools that are more simple to administer: banning books, banning videogames, banning TV, banning movies, banning music. Has that trick ever worked?

As I wrote that, the phone rang.

It was Lisa Newman, calling to let me know that her father had died May 30.

Doggone it.

What do you say at such a time? I'd talked with him a week or so earlier about the new issue



Editorial
by
**Maggie
Thompson**

of *Scooby-Doo* with his work in it. And to gloat about a rare edition of a 1600s play he'd just bought. And to give me a progress report on the musical on the comics industry he'd written. And to say he was still looking for a satisfactory composer to work with. Sound like a fascinating guy? Boy, are you right.

A lot of folks would be satisfied to get the recognition provided by *The Guinness Book of Records*: the most prolific comic-book writer. They'd have built a nice nest of laurels and reclined upon it — but Paul was a working writer, as well as someone who knew how to relish his relaxations.

As much as I'd enjoyed the bonding with him and his delightful wife, Carol, at last year's San Diego con — I was looking forward even more to getting to know them both better.

There was a man who devoted his life to lighting candles — and to living it with the flexibility available to the truly talented. When his Silver Age *Turok* went away, he shifted his skills to other venues. Come to think of it, he was something of a candle himself: illuminating the fact that discipline and a strong work ethic can combine with an inventive mind and a zest for life to leave us all a rich legacy.

This week in

COMICS
BUYER'S
GUIDE

On the cover



Insight Studios' **Frank Cho** began his comics strip, incorporating funny animals and humans as *University*, during his days at the University of Maryland. After graduation, the strip was syndicated (with some cast changes) as *Liberty Meadows* by Creators Syndicate. Cho and studio-mate **Mark Wheatley** explore the genesis of Cho's career.

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Why is this thing cringing?

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Check out Chicago's Wizard World '99

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But I Digress by Peter David58

Sometimes it takes a long time to get what you want.

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How did the movie version of *Li'l Abner* affect a 7-year old?

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Mark makes his methods known.

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A peek at a pair of pairings.



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Coming soon ...

In *Comics Buyer's Guide*
#1340:



Adventures with Anne Rice! It's been more than five years since horror novelist Anne Rice's work was adapted to comics with Innovation's *The Vampire Lestat*, *Interview with the Vampire*, and *Queen of the Damned*. **CBG** talks to the author about the comics adaptation of her *Tale of the Body Thief*, coming this summer.

Comics Buyer's Guide #1340

Cover date: July 23

Ad deadline: June 29

Mailing date: July 7

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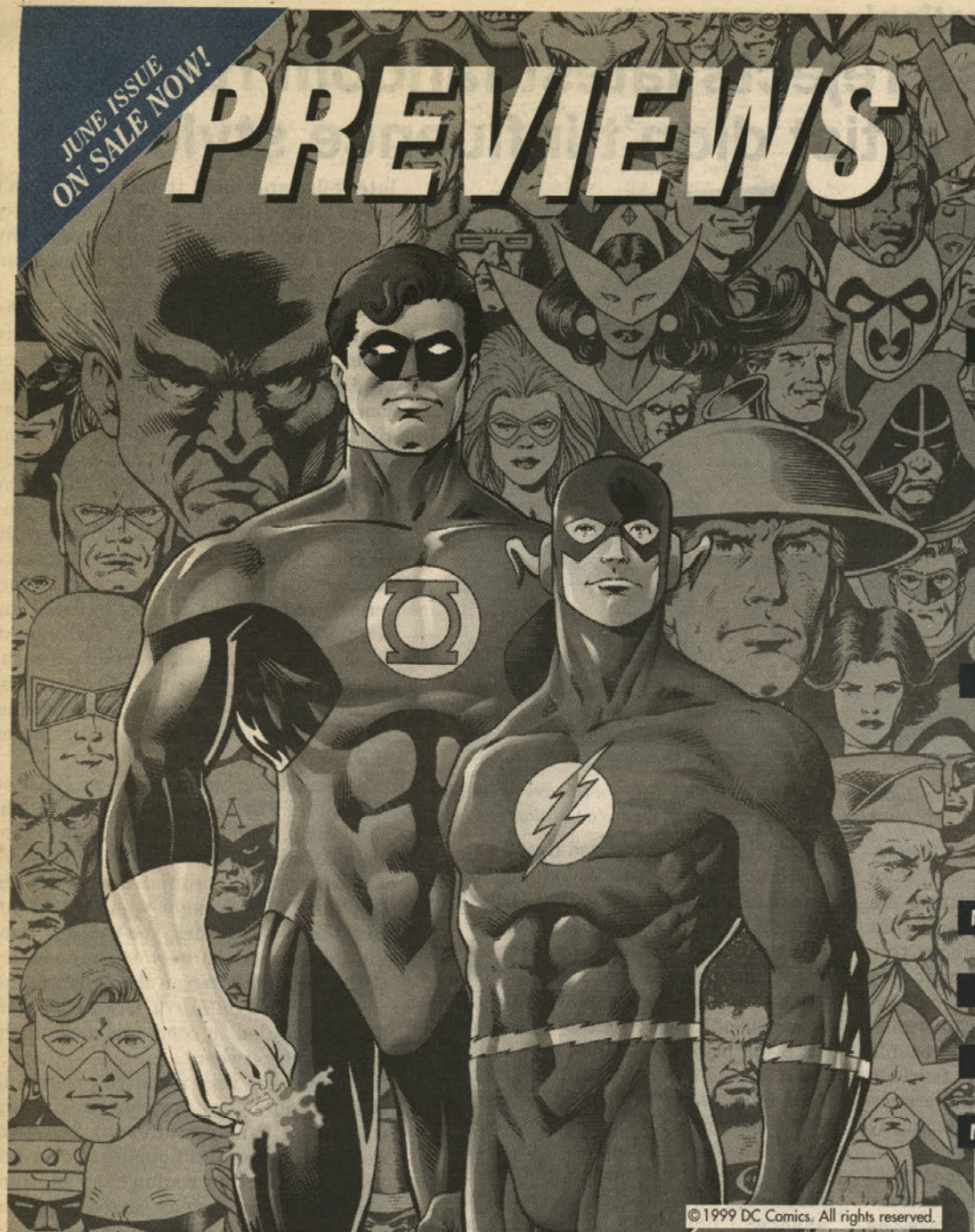
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Last week's report card

<i>Alizarin's Journal #1</i>	B+
<i>Disney's Tarzan #1</i>	B+
<i>Fred the Possessed Flower #6</i>	C+
<i>JLA #32</i>	C+
<i>Solar Lord</i>	C
<i>Tom Strong</i>	A

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June is here, and summer means one thing—the latest and greatest comics in the pages of *PREVIEWS*!

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PREMIER

Mike Mignola returns to the world's foremost paranormal investigator with *Hellboy: Box Full of Evil* from Dark Horse Maverick!

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- Heavy, man! The latest mind-bending trip from DC/Vertigo is Paul Pope's *Heavy Liquid*!
- You think the Joker's bad? Wait until you meet his girlfriend in *Batman: Harley Quinn* from DC!
- Todd McFarlane and Image "spawn" a cool new spin-off: *Sam & Twitch*!
- Travel to a new time unlike any you've ever imagined in *Marvel's Bishop: The Last X-Man*!
- *Wizard #97* has got more super-hero coolness than ever before, with your chance to score a *Spider-Girl #1/2* and a **FREE** *Batman: Dark Victory* by Loeb and Sale!

COMICS

Legendary! See some of the greatest work in a phenomenal career when Fantagraphics releases *Barry Windsor-Smith: Opus!*

Also:

- From the madcap body-slayers at *Chaos!* comes the tale of wrestler *Mankind*!
- Kevin Smith's funeral parlor scene ended up on the cutting room floor... and in the hilarious new *Clerks: Lost Scene* from Oni Press!
- Harris gives *Vampirella* a new lease on life with the astonishing *Vampirella: Rebirth*!

MAGAZINES

Titan Books brings you mythological fun the way you like it in the new *Xena Magazine*, featuring *Hercules*!

GAMES

Now you can join the DC Universe, thanks to *West End Games'* new *DC Universe Role-Playing Game*!

VIDEOS

Hell to Pay! Todd McFarlane's undead avenger heads for a new season with the *Spawn Vol. 3 Animated Video* from HBO!

MERCHANDISE

Moore Action Collectibles stakes its claim on toys with the *Buffy the Vampire Slayer* action figures, including a

PREVIEWS Exclusive Vampire Angel!

Also:

- A new set of *Famous Covers X-Men*, exclusive to *PREVIEWS*!
- A new piece from the movie of the summer, as good and evil face off in the *Star Wars Episode 1 The Phantom Menace Jedi vs. Sith Diorama*!

FEATURES

Behind the mind that brought you *Johnny the Homicidal Maniac*! Jhonen Vasquez tells all about *Johnny* and his latest book, the full-color *I Feel Sick*!

Also:

- Greg Aronowitz—sculptor to the stars, including *Steven Spielberg*!—tells you what it's like to be a *Legend in 3-D*!
- *PREVIEWS* presents a special page featuring a complete listing of June's exciting *Wrestling* products!



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By Matt Brady

Some unusual ideas have circulated in the comics industry before, but one of the latest is a doozy: that many of the most famous works of the most honored comics artist of the 1990s duplicate the library of a Chinese artist. It's just not so, Alex Ross told **CBG**.

"I don't understand it," Ross said, responding to allegations that he has swiped many of his best-known covers from Chinese artist Khoo Fuk Lung, allegations that Ross said he finds at the same time both annoying and amusing. The story, which has been making its way through the fandom rumor mill, was recently brought to Ross' attention, when DC Art Director Group Editor Mark Chiarello called Ross and asked if he knew of Khoo's work.

"I told him that all this was news to me and that I had never even heard of the guy," Ross said. "I looked up the ad for *Solar Lord* as soon as Mark mentioned the name to me, and I thought it looked familiar. I may have seen the guy before, unless there are a lot of guys who draw like him in China. In any case, he does a mixed-media thing, and some of the images that he's done look so suspiciously similar to material I've done recently that Mark was worried about it."

Khoo, whose *Solar Lord* is currently being published by Image, is a Chinese artist affiliated with Tony Wong's Jade Dynasty Publications Ltd. In the 1980s, his work appeared in *Jademan's Iron Marshal* series. While his cover style is slightly reminiscent of Ross in terms of composition and lighting, Khoo's interiors are straight pencils and inks and look nothing like Ross' work.

Ross, who has gone into detail on many occasions regarding his use of models and influences on his work, cites mostly Western sources for influence. "I can pretty much break down, layout by

No 'China Connection':

Alex Ross rejects latest fandom rumor: Asian artist didn't influence style



While some have suggested former *Jademan* artist **Khoo Fuk Lung**'s library of images (recent work above) provided the basis for Alex Ross's work, Ross rejects the notion entirely.

layout, where I got an idea for a composition or a color or a light source," Ross said. "So this is completely hitting me out of the blue. Mark put it to me that people would be asking me about this guy because his work is suspiciously similar to mine, and there are some covers and illustrations that look like mine in an art book of his that some people have seen. Looking at the *Solar Lord* ad, I really can't believe that people are going to give me a hard time. All I can say is I never saw it."

Specific concerns. The most frequently alleged swipe from Khoo is Ross' cover to *Wizard* #57, which shows the main cast of *Kingdom Come* in descending order into the shadows. The image that was printed actually was a cropped version of Ross' original work — the *Wizard* cover showed three characters while



Ross' original work showed five.

The image is strikingly similar to an image in a Khoo art book that shows the main characters of *Solar Lord* in a near-identical pose. "The funny thing about the *Wizard* cover is that I thought I'd get caught sooner," Ross said. "I ripped that cover off of *Entertainment Weekly* [from an issue printed in 1994, and later redone for the cover to the *Star Trek: The Next Generation* 10th Anniversary book]. The original *EW* cover had Patrick Stewart on the left side and in front with the rest of the cast behind him in a line in a black-and-white image that really used shadow. I figured I'd get caught, but I also figured big deal — it was *Star Trek* and it was a pretty simple composition. Theirs was black-and-white, and mine was in color. Maybe the photographer had seen the image, if it was done in the

late '80s, and used it himself; I don't know. Either way, if I'm this quick to say I got it from *Entertainment Weekly*, why would I hide if it actually came from somewhere else?"

Of *Peace on Earth*. Another of the alleged swipes from Khoo is the cover to Ross and Paul Dini's *Superman: Peace on Earth* — an extreme close-up of Superman's head as he looks down at Earth from space. Reportedly, Khoo has done an image of *Solar Lord* in a nearly identical pose. According to Ross, the cover for *Peace on Earth* has its origins with *Superman* #1 by Joe Shuster, rather than Khoo. Ross painted an homage to Shuster's original cover for *Superman: The Complete History* by Les Daniels. Before the book was published, Ross' piece was moved to the cover of the book itself (where it is still missed by many owners of the book), while Shuster's original illustration was placed on the dust jacket.

"I was doing both covers [for *Peace on Earth* and *The Complete History*] at the same time, and, at one point, I thought I should make the cover to *Peace on Earth* something that coordinated with the history book. My thought was that, if you saw the two together, you'd sense some kind of connection between my version of the Shuster cover on the book and my cover on *Peace on Earth*, since they were both scheduled to come out around the same time last year.

"There was very negative reaction by the folks at DC to my idea, so I wound up taking the same design I had for *Peace on Earth* and flopping it over and zooming in so they couldn't say anything about it. It was such an extreme close-up and the history book wasn't, so there was little if any comparison that could be done. I never saw any of Khoo's stuff before, during, or after doing those covers."

(Continues on Page 8)

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Two of the images rumors allege Ross swiped from Khoo he actually based on other things, Ross said. The *Wizd* #57 cover (above left) reverses an *Entertainment Weekly* Star Trek ad (top left), and *Peace on Earth*'s cover (top right) reverses the cover from *Superman* #1. The *Astro City: Family Values* trade paperback cover is deliberately intended to call to mind a work by Norman Rockwell (above right).

(ROSS from Page 6)

However, with the *Peace on Earth* cover, Ross said that striking similarities to work by Khoo may exist by virtue of artistic coincidence. "The Superman head shot is an extremely simple composition," Ross says. "Everyone in comics has seen the cover or at least the cover image of *Superman* #1, so it's very likely you're going to trip over something like that, even with foreign artists."

Annoyance. While Ross remained good-natured about the topic throughout most of the interview, his annoyance with the allegations did peek through. "I can't believe anyone would suggest that my entire career is ripped off from some Chinese artist from the '80s," Ross said. "Somehow, every painting I did was lifted from this guy? Look at how much I've done. Every cover composition that I've done is stolen from one guy? I'm a thief of design, like anybody else, but, if I've never seen the guy, how could I steal his designs?"

"That's a bitter little thing for someone to come up with. It's a backlash if I ever heard one — 'Let's build up for the Alex Ross backlash, because now it's time to hate him.' That's all I can see as the only thing that would fuel something like this, because otherwise it's really preposterous."

According to Ross, when he is influenced by another artist, he makes no bones about it, so why should he lie, if he was, indeed, influenced by Khoo's

art? "Would people really look at this art book and figure that I've stolen stuff constantly from this guy?" Ross said. "Honestly, how many compositions could I have gotten out of one guy? Out of all of Norman Rockwell's artwork, I've only gotten a few, and I think Rockwell had a few more iconic-looking compositions than this guy did."

Ross' Rockwell homages have been obvious, according to the artist, and include the cover to *Family Values*, the first *Astro City* trade paperback that he purposely designed to look like a cover to the *Saturday Evening Post*. "The image of The Samaritan flying on the cover is very similar to a flying Uncle Sam by Rockwell," Ross explained. "It's not a dead-on match, but its inspiration is very much taken from that piece. Also, the covers of *Kingdom Come* are all taken from Rockwell's style. He would do pieces of people where there was no descending background — they were all completely flat and there was no perspective, which was what I did on the *Kingdom Come* covers."

"This is just one of those weird things that I don't know how it began, I don't know how I can end it, but it's completely out of my hands, so whatever is going to happen will happen. It's going to be whatever it's going to be. I can honestly say that there was nothing malicious on my end. How could there be? I just don't get it."

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World's most prolific comics writer dies

Paul S. Newman kept on working, even after 4,100+ stories

Paul S. Newman, listed in the *Guinness Book of World Records* as the most prolific comic-book story writer ever, died May 30 in Columbia, Md. He was 75 and collapsed while playing tennis.

Starting in 1947, he wrote more than 4,100 stories, totaling more than 36,000 pages, for more than 350 different titles. Randall W. Scott, Comic Art Bibliographer at Michigan State University, wrote, "The sheer extent and variety of his work amazes me."

Newman wrote for such titles as: *The Lone Ranger*, *Superman*, *Mighty Mouse*, *The Twilight Zone*, *Leave it to Beaver*, *I Love Lucy*, and *Star Trek*, as well as comics in every genre from humor to horror and from romance to science fiction. The bulk of his work, including that in such seminal titles as *Turok*, was done anonymously.

After serving in World War II in Bomb Disposal, in Special Services, and Information and Education on troop transports, he returned to Dartmouth College. There, a play written for homework became the first original play ever staged by the Dartmouth Players. It was twice optioned for Broadway, but like four other optioned plays and five optioned screenplays, it went unproduced. "I'm like Moses," Newman said. "Allowed to



Carol and Paul S. Newman

see but not to reach the promised land."

Newman began writing comic-book stories when a plot he submitted for the radio show *A Date with Judy* was considered by its director as so "visual" that it was sent over to DC Comics, the publisher of the licensed comic book based on the series. Rapidly turning out comic-book stories for more than a dozen publishers in the early 1950s, Newman often averaged more than 2,000 pages and more than 200 different stories a year.

Asked to help the United Fund, he wrote an original documentary, a comedy that won second prize in the International Short Film Festival. He went on to write more than 50 documentaries and audio-visual shows ranging from *The Origin of Protestant Hymns* for the National

Council of Churches to a prize-winner for Lord Calvert, *The Bottle Snatchers*.

In 1993, comic-book historian Robin Snyder named Newman, "King of the Comic-Book Writers," after a three-year search for the most prolific writer in the field. Newman always followed a strict writing schedule, which he maintained until his death. In fact, a Newman story appears in DC's *Scooby-Doo* #24, now on sale. "It takes me about two hours for a new script," he told *CBG* last year. "I have never missed a deadline in my life."

Newman said he enjoyed working on original stories for such artists as Ernie Bushmiller (*Nancy*), Hal Foster (*Prince Valiant*), and Milt Caniff (*Steve Canyon*).

In addition to being King of the Comic-Book Writers, he was one of the very few post-World War II writers to have written

for five newspaper comic strips: *The Lone Ranger*, *Smokey the Bear*, *Space Cadets*, *Robin Malone*, and *Laugh In*, on which he collaborated with cartoonist Roy Doty.

An early collector of contemporary Latin American art, Newman bought works by Botero and Soto long before they were established names. Works from his collection were lent to the Hirshhorn, the Museum of Modern Art, and the Berlin Museum among others. He was also an avid collector of first-edition 17th and early 18th century English comedies.

He is survived by his wife, Carol Newman; children Peter and Lisa Newman, from his first marriage to Zoe Newman Erving; daughter-in-law Andrea Newman; grandchildren Daniel and Mara Newman; as well as three stepdaughters and five stepgrandchildren.

New Line options Platinum Studio's 'Million Dollar Heroes'

Platinum Studios recently announced that New Line Cinema has optioned the rights to the studio's first super-hero project, *Million Dollar Heroes*, in what was described as "a preemptive deal."

Created by Platinum Chairman and Producer Scott Rosenberg and co-developed by Director of Creative Affairs Paul Benjamin and Director of Development Jake Friedman, the movie is described as "the world's first 'deconstructionist' super-hero movie." According to Platinum, the main characters, a pair of rival comic-book artists, don't possess any real super-powers. The two former best friends adopt the personas of the comic-book heroes they created — and wager \$1 million to see who's the best hero in a real-life crime-fighting crusade.

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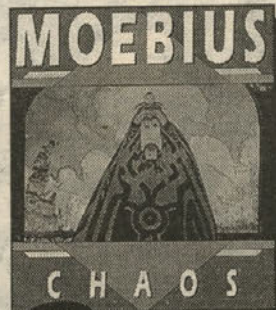
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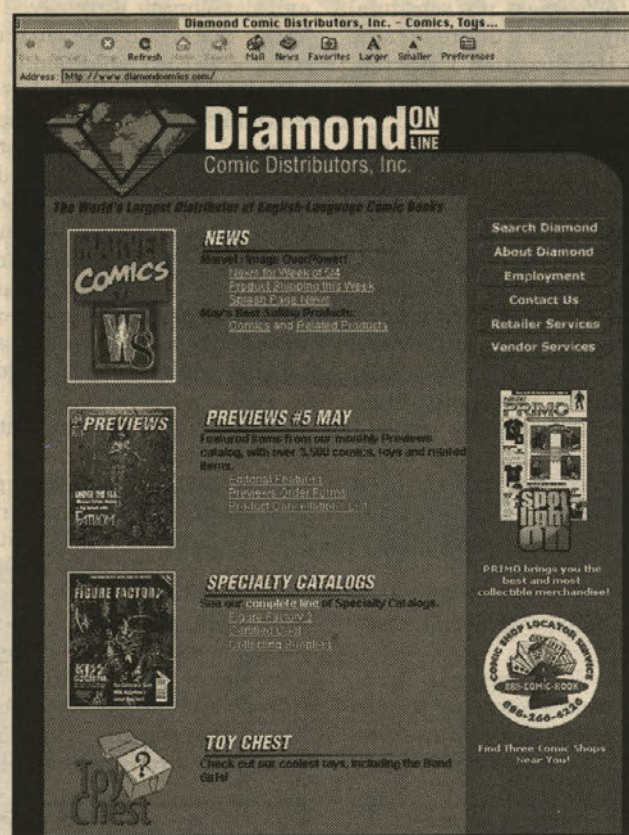
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Thunderbolts no more for Busiek.

In what could mark the beginning of a major turning point in the career of one of comics' most popular writers, **Kurt Busiek** has announced he is leaving the Marvel title he created, *Thunderbolts*, with #33, scheduled to ship in October. "I've been under the gun on virtually all my assignments recently," explained Busiek. "Between an illness last year, my over-full work schedule, and the recent birth of my daughter, I'm behind on everything. I've been saying for a few months now that, as I neared the end of *Avengers Forever*, I'd be reassessing my schedule and making more time for rest and for family, and now's the time to start doing that."

The writer also expressed a desire to further explore more creator-owned opportunities. "I find myself looking further into the future and thinking about what I'd like to accomplish in the next 10 or 20 years — or more," said Busiek. "I enjoy working on the Marvel titles, and they pay me well, but I have plenty of ideas for

new projects, too — and, aside from *Astro City*, I've been putting them off to concentrate on my Marvel work.

"So, much as I have a good time writing *Thunderbolts*, I know I could have at least as much fun writing something else of my own, and I'd have more of a sense of building something lasting as I did it. It all boils down to it being time for a change: a need to reassess my schedule coinciding with my growing desire to take another step in the direction I started with *Astro City*, to build something new of my own."

And, although he said he doesn't yet know what impact this will have on his other regular assignments, Busiek did add he plans to stay with *Avengers*, "for a long time to come."

With Busiek's exit in sight, *Thunderbolts* Editor **Tom Brevoort** has named **Fabian Nicieza** as his successor. Nicieza will begin his run with *Thunderbolts* #34. "When the subject of a new writer came up, Fabian seemed the obvious choice," said Brevoort. "One of the staples of his writing over the years has always been having his characters confronting hard choices: having to figure out for themselves what's right and wrong in a given situation and then dealing with the ramifications of the course of action they choose."

"If that's not the description of a *Thunderbolts* writer, I don't know what is. Also advantageous is the fact that Fabe worked extensively with **Mark Bagley**

on the original *New Warriors*, so there's already an established creative dynamic in place that should make the transition smooth."

Brevoort, Busiek, and Nicieza all plan to work together to make the transition a smooth one, and both writers have exchanged notes and talked extensively about the current direction of the title and developing unresolved plot points. "After discussing the current storylines with both Kurt and Tom, I submitted a working outline through #50 that will continue virtually every subplot Kurt had started," said Nicieza. "Most will be executed as Kurt had intended, although I might tweak some a bit, depending on the needs of the series as Tom and I see it."

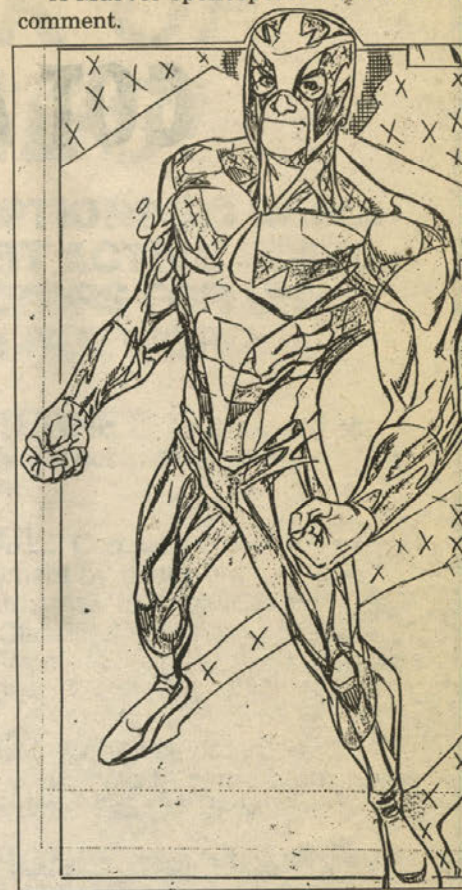
But expect some subtle changes here and there. "My comics collection is only half as large as Kurt's, so you can expect to see only half as many obscure characters brought back," Nicieza joked.

Nova No More? Current *Nova* writer **Erik Larsen** said recently he had little confidence that his fledgling series starring the human rocket will live to see #8.

"It looks pretty likely that *Nova* will be canceled with #7 in September," Larsen said. "I haven't lost all hope, but things look bleak, especially when you consider he's been seen with a new costume in preview art of the *New Warriors*, and they haven't told me word one about changing his current costume. Hopefully, fans may write in and rally behind the book to save

it like they did with *Deadpool*, but that's looking kind of unlikely."

A Marvel spokesperson declined to comment.



Preview art from *New Warriors* #1 shows Nova in his new morphing costume.

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Jerry Beck

I've been quietly enjoying *CBG* for the past 20 years (or more, I've lost track) and wanted to drop you a note to say keep up the good work.

I was reading the latest issue (#1333) while waiting for an advance screening of *Mystery Men* (from Bob Burden's comic book) last night and wanted to comment to Mr. Silver Age (Craig Shutt), adding three more examples that I know of, of comics continuing the numbering after moving from one publisher to another.

Blackhawk went from Quality #107 (Dec 56) to DC #108 (Jan 57). *Little Audrey* moved from St. John #24 (May 52) to Harvey #25 (Aug 52). And *Casper the Friendly Ghost* continued its numbering, as it went from St. John #5 (Aug 51) to *Harvey Comic Hits* #61 (Oct 52) (considered by Harvey to be *Casper* #6) to Harvey's *Casper the Friendly Ghost* #7 (Dec 52).

By the way, I really enjoy Mark Evanier, Peter David, and all your columnists.

And let me recommend *Mystery Men* to all comics fans. (It comes out in August.) It is a hilarious spoof of super-heroes, perfectly cast and very well written. A must-see for all readers of *CBG*.

[Animation buffs will recognize Jerry as one of the leading experts in that field. As a long-time connoisseur of screen hilarity, he carries a lot of weight around here when it comes to evaluating such

goodies.]

Chris Juricich

1808 Chestnut St.
Berkeley, CA 94702

Found the entire selection of articles on *Tarzan* through the early '70s enjoyable to read — and some marvelous selections of images chosen, as well. I'm referring specifically, perhaps, to that larger image of *Tarzan*, Jane, and Boy running toward them through the jungle glade — Jesse Marsh was a wonderful artist, certainly enough that he warranted Alex Toth's admiration, and that's no small thing.

I have an obscure issue of John Benson's *Panels* fanzine from the early '70s in which Toth waxes with his own unique eloquence on Jesse Marsh's particulars in art and personality. With Marsh apparently a reclusive fellow, Toth would attempt more than once to draw him out on topics of art and craft, but, despite his best efforts, he kept his own counsel.

Given that much of Marsh's work was of natural settings, stoneworks, and foliage, he developed his own methods of creating textures and vitality. He would often dab rubber cement onto his drawings where foliage or stone would appear, then dab black ink onto the area. After the ink had dried, he'd pull up the rubber cement from the surface and be rewarded (presumably more often than not) with lovely textures.

Here's to Jesse Marsh, an unsung great of the comics field and, it's to be hoped, one to be recognized one day for the true merit of his work.

Darren Smith

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Mark Waid and Brian Augustyn's response (*CBG* #1330) to my letter on Barry Allen vs. Wally West (*CBG* #1328) was very encouraging to me in some respects but somewhat disappointing in others.

First and foremost, the fact that such prominent writers of the DC universe take the time to consider an individual reader's opinion speaks volumes in and of itself. However, the fact that the last half of their response focused on such a minute part of my initial letter was disheartening.

I realized that Waid and Augustyn took my favoritism of Allen over West as a critique of their writing talents (they have, after all, been writing the West Flash stories for quite some time). I would like to inform them, however, that the very day I arrived home to read their response in *CBG*, I'd just purchased my eagerly awaited copy of *JLA: Year One*, the trade paperback. Most of that whole series was a refreshing welcome back to comics for me.

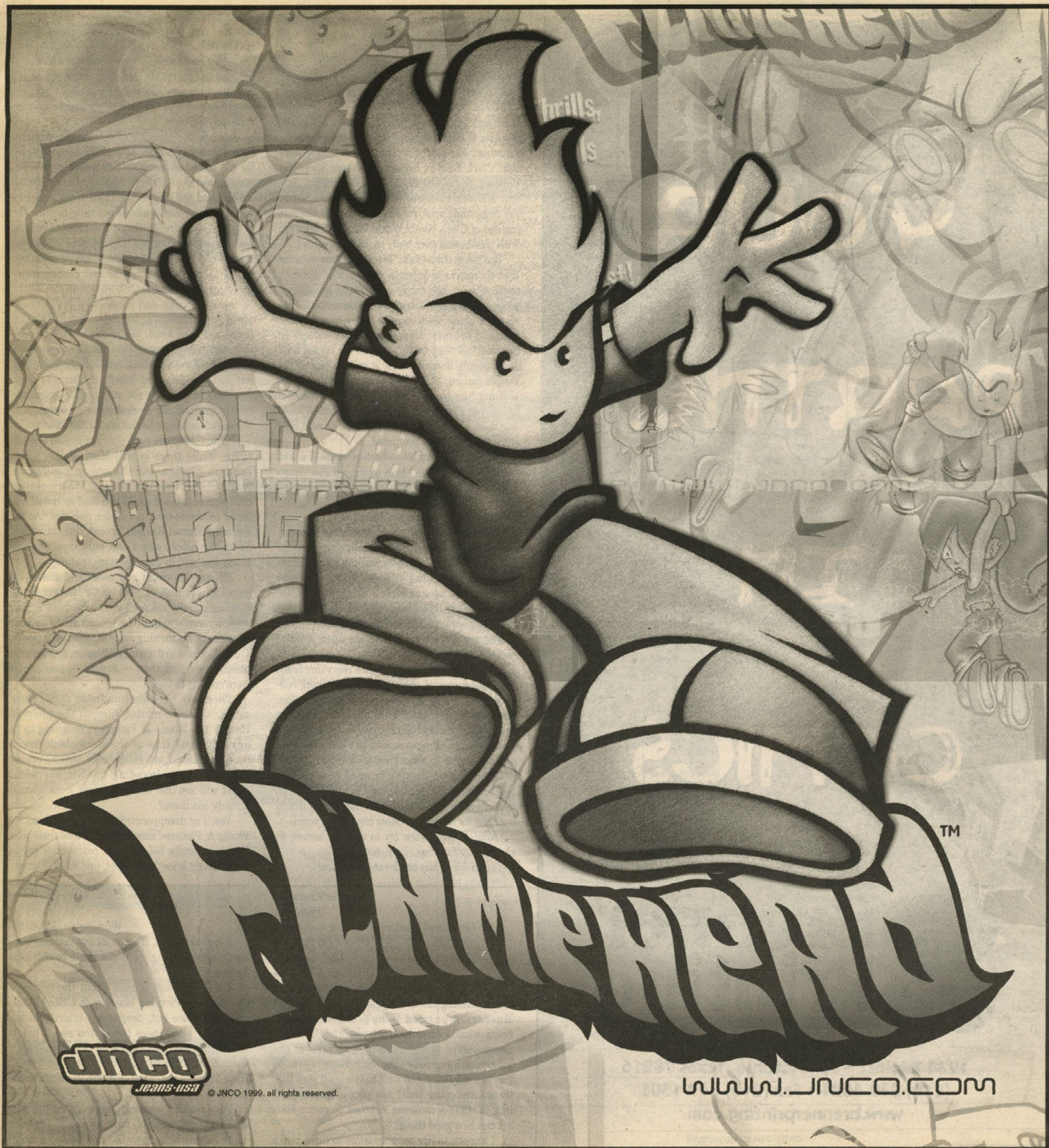
My differences over the Flash character are mostly with DC as a whole. As

(Continues on Page 16)

For Art's Sake



By Chris Smigiano



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Oh, So?

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Waid and Augustyn pointed out, Allen is a much "greater traditional hero" than West ... (emphasis mine). For starters, "traditional" to me says that Clark Kent is Superman, Bruce Wayne is Batman, Barry Allen is The Flash, and Hal Jordan is Green Lantern. What if DC ever tried to say Superman was, for example, David Garrett instead of Clark Kent? Would fans who grew up with this legend ever truly make the switch?

But more than that: "Traditional" says to me that there was a different standard of morality then. Silver Age comics did focus mostly on plots and not so much on characterization. This element alone made comics apply to a broader range of readers. Now that comics writers in general feel they have to touch on issues that some people find offensive, it takes some of the simple fun out of it. There are those of us who will not buy these comics for our children because comics publishers have succeeded in making them cater to segments of society who only want their agendas promoted.

I'd just like comics to be fun again. I'd like The Flash to be The Flash again. I'd like Green Lantern to be Green Lantern again. I'd like The Flash's Rogues Gallery to rob banks again. (What an archaic thought, huh?)

As long as society wants continuity-altering, time-stream-bending, world-realigning, heaven-and-hell-defining, character-killing stories, I realize that that's what we'll get. Those of us who loved comics as wonderful, imaginary superhero stories will just have to wait for DC's occasional lapses into "the old days." It does, on the brighter side however, help me save a lot of money...

[A challenge that writers face every day is the boredom factor of the readership. A bank-robbing story works fine for, say, a dozen issues. Then the readers say, "What the heck? Another bank-robbing story? Surely, any bank robbers in Central City will have moved to a different town or have begun to serve fries with that by now!" And they'll drop the title in favor of something that's at least different. When the Silver Age was in its heyday, it was assumed that a title would not hold its readers for more than three years.]

Now, writers often try to stir the waters by shaking up familiar characters. How long would you continue to buy bank-robber stories?]

Dennis Kininger
President

Organized Readers of Comics Associated
PO Box 206
1307 Utica St.
Oriskany, NY 13424

I'd just like to voice my disappointment over the impending closure of the Words & Pictures Museum. A puzzled "Why?" comes to mind. From what I have heard from other sources, memberships to the museum and sales at the bookstore have both been increasing. Perhaps this is a silly idea, but isn't that a good sign that things are going well? Are people finally "getting it" that a museum devoted to comic-book art can be a good thing?

I happen to live roughly three to three and a half hours away from Northampton, a reason-

able and very driveable trip for me to make. I do realize that such a trip is unlikely for many others and I understand the reasoning behind the decision to convert the museum into a website. I just don't see any real need for it and, as a purist at heart, I find the idea of a virtual museum unsatisfying.

I've had the pleasure of visiting the museum on a number of occasions, and the true pleasure for me has been being able to actually view the terrific works of art on display there. I've always found walking in the calm, quiet galleries pleasurable, since it allows me time to view the art at my leisure, to think about it, to reflect, and to visit it again and again, should I so desire. Will I be able to get the same experience out of a humming computer and glaring monitor? I seriously doubt it.

As a librarian and comic-book fan, I've enjoyed the bookstore at least as much as the museum and then some. While there is a fine comic-book store in my area, that I've visited for years, it doesn't stock anywhere near the amount of titles that Words & Pictures does. Needless to say, I've got many of its titles currently gracing my bookshelves at home. Any chance of an online bookstore for the new site?

Sure, I'll try the new site, but it won't be the same. While there is still Mort Walker's museum in Florida and the one in California, Words & Pictures was unique. Where else on the northeast coast could you find so much material on comic-book art under one roof? At the autumn "Marvel Knights" event, lines stretched down the block, and I can only imagine how much was sold in the bookstore that day.

Where else could you meet and chat with guys like Joe Kubert, Will Eisner, George Pratt, or other equally talented guys who don't appear at many conventions? The conventions I've been to seem to be turning into showcases for toys, videos, and card games; Words & Pictures events were just that — events — and people were coming to them.

There are literally hundreds, if not thousands, of comics-related sites on the Internet. How is the Words & Pictures site going to be any different? How is the word about comic-book sequential art going to be spread among the vast hordes invading the Net everyday? What will set this new site apart from what is already out there?

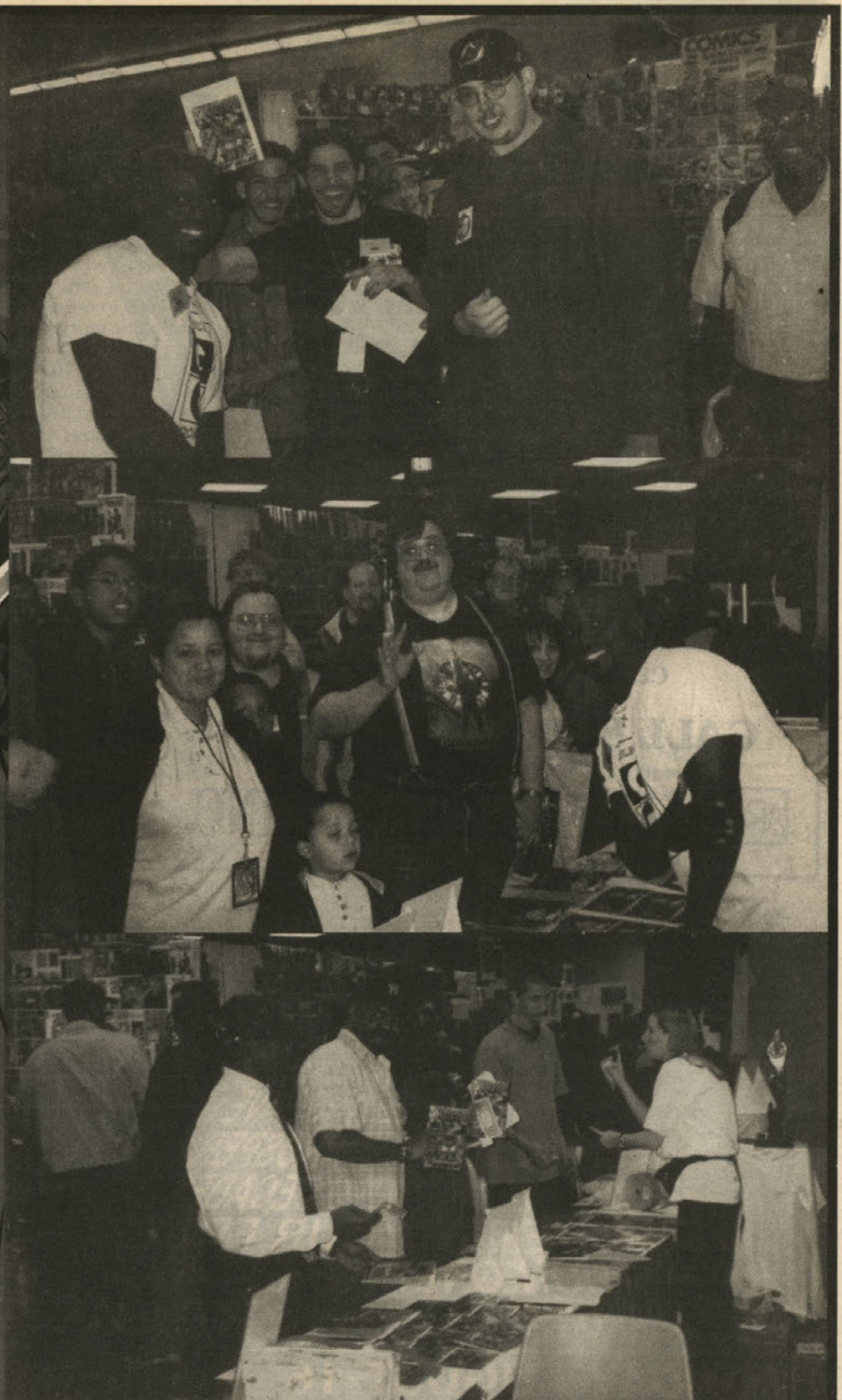
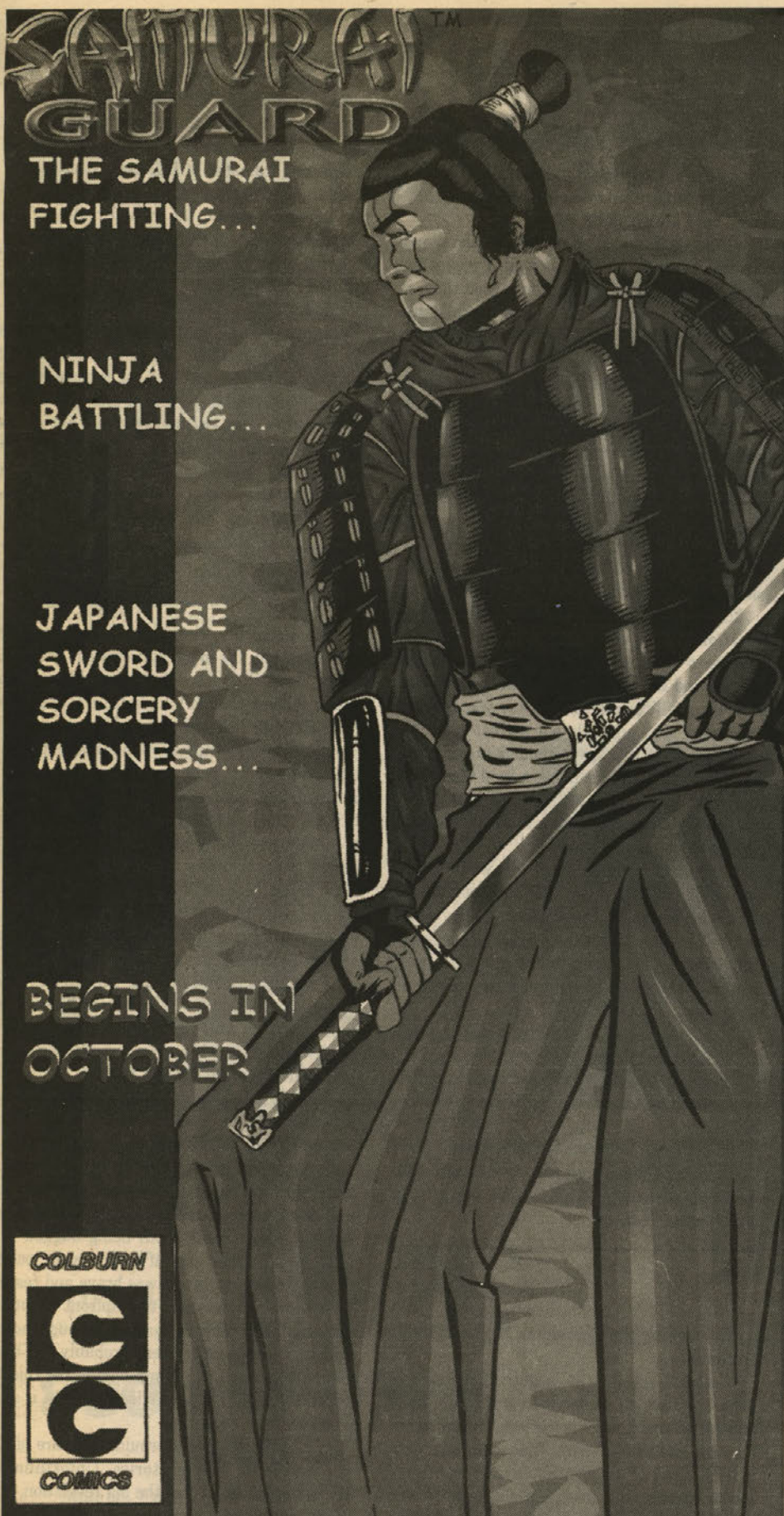
Yes, I'm disappointed and I'm sorry to see Words & Pictures' excellent staff lose their jobs. Our continually beleaguered comic-book industry is losing something great, and it's a shame.

Kurt Rachdorf
14 Draper Dr.
Wilmington, MA 01887

I am sorry! No, it's not all my fault — but I can't help feeling as if maybe I could have helped.

I was very sad to read about the closing of the Words & Pictures Museum in *CBG* #1332. I love that place but, despite my interest in it, I have only been there twice. You see, I live in Massachusetts, but it's a good two-and-a-half to three-hour drive to Northampton — so I would have to make a day out of a trip to Words & Pictures.

As a result I was only able to go for the Bone and Batman exhibits, both of which were fantastic. Every time I got the newsletter or notification.
(Continues on Page 18)



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Oh, So?

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cation of events, I would tell myself, "I really should become a member and support this place," but I always put it off.

It looks as if I put it off too long — and maybe a few other people did, as well. I meant to make donations but it was never a good time. I meant to write and tell them how much I enjoyed my visits but I never did. I wanted to help but I forgot.

For this I am sorry and I won't let it happen again. I have been saying for years that I would make a donation to the Comic Book Legal Defense Fund and never have but I won't let another great organization go away due to procrastination. I read about the CBLDF member drive in *CBG* #1331, said to myself, "You need to join that someday," and put it aside for later attention. After reading about W&P last night, I got online and joined the CBLDF.

You can join for \$25 but can make a larger donation, if you wish. I did \$40 now with a promise to donate more later. Then I started to look around the website at all the great stuff they were selling, and let me say you can get some great stuff and help out a great cause all at the same time. I spent about \$70 but I got some fantastic stuff, including a Paul Chadwick Concrete print, a Frank Miller T-shirt, and some really neat greeting cards by all kinds of great artists.

If you're the type of person who wants to see something for your money and not just send off a donation, check out the website and buy a few things. You can support the CBLDF at the same time. Please, I'm begging you: If you have been meaning to do something and keep putting it off, go now.

To make it easier, I bet Maggie will even list the web address here for you.

I hope this helps. Now I need to call the Red Cross and find out where the next blood drive is.

[Donations can be made out to Comic Book Legal Defense Fund and sent to P.O. Box 693, Northampton, MA 01061. The website is <http://www.cbldf.org>.]

Harry W. Miller

190 Peach Blossom Ln.
Bowling Green, KY 42103

Concerning the Columbine High shootings and such —

Cultural pollution — negative, destructive values in a society — result from the buildup of a distorted communal view of what is real, what matters, and what doesn't. That communal view is itself a mix of the mental (virtual) realities of all its citizens, but most especially those who are visible, public individuals, as well as their externalized "realities," their words, their art, and their actions. These realities of all such public figures has a major effect on the values of a society as a whole. Of course, within the family unit, parents should serve as primary role models and help hold back to some degree negative effects found outside the home.

In life, as we see only too clearly of late, bad things do happen. Because of this, if any form of art is to be culturally relevant, it must incorpo-

rate such bad things. However, cultural pollution does not stem from the artistic presentation of such things (in themselves) to the public, but rather from how these things are presented. Too often, such "bad" things as violence, drugs, and sexual abuse are not used as a functional part of the dramatic, artistic context of a story. They are used gratuitously to pander to the bottom line. As a result, the virtual reality of the story has neither artistic nor moral integrity. But who cares as long as the story makes money? Bad stuff is not just included in stories, it's glorified.

Artistic, as well as moral, integrity dictates (for the most part) that "less is more." Creating good art and appreciating it takes some degree of intelligence and discernment and, if you don't mind selling your soul to get rich, that seems like just too much to ask for. The problem is it's not just the artist who sells his soul out for money; it's the soul of everyone who supports such pollution that pays the price.

Michael Pickens

122 E. Channel St., Apt. 3
Newark, OH 43055

Thank you for printing that letter by Waid and Augustyn. It's much appreciated. And I am happy about Peter David's Supergirl being honored by Glead, though I'll admit I was less than completely thrilled with the story in question.

OK, I'm being unreasonable and expecting too much. And it was a very good story. Andy Jones, in fact, is a fantastic character. She neatly bursts the bonds of the standard "underneath it all, they're really just like us" liberal tap-dance. Smart, funny, savvy, and admirable, she'd probably respond by asking, "Why the hell would I want to be like you?" though with saltier language. Comet I was less taken by. I wasn't offended; he was just a dull character.

I was disappointed with the way the big "coming out" issue was handled. The entire thing was seen solely from Linda Danvers' point of view. Granted, it's her book, but the snickering about Supergirl's "lousy taste in men" bothered me. What about Andy's lousy taste in women? She falls for a girl who turns out to be straight, then falls for another girl who's not only also straight but the first girl in a new body. And that rejection must have hurt: Supergirl doesn't mind kissing a bipedal, humanoid horse but she freaks about being hugged by a girl? Joking aside, even if Andy wasn't looking for the love of her life, it was brave and responsible of her to be completely upfront about the situation, and Linda's reaction, though not as bad as it could have been, probably did hurt. Being rejected is one thing; having the rejecter react to you with thinly veiled revulsion is quite another.

But I figured David would take care of this eventually in further stories. Unfortunately, there weren't any. After the big revelation, both Andy and Comet apparently dropped off the face of the Earth. Great. I thought we were getting at least a cool supporting character. Again, thanks for doing that much at least, but it is hard not to be a little let down.

Moving on to the Littleton tragedy, everyone's pretty much pounced on the awful situation to do their "We must protect our children!" shtick. So I might as well pitch in with a quote from a letter that ran in *Power Pack* #50.

(Continues on Page 20)



BITTER END



YOU WAIT AS HE APPROACHES. THEN YOU PULL THE PIN...
FUMBLE...

LOOK OUT! I ACCIDENTALLY PULLED THE PIN ON
THAT THING! LIVE GRENADE! HIT THE DIRT!



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IN THIS ISSUE: "THE LONELY ONE" (DAVIS), "FALL IN WINTER" (INGELS), "THE BITTER END" (CRANDALL) AND "COUNTRY DOCTOR" (EVANS).

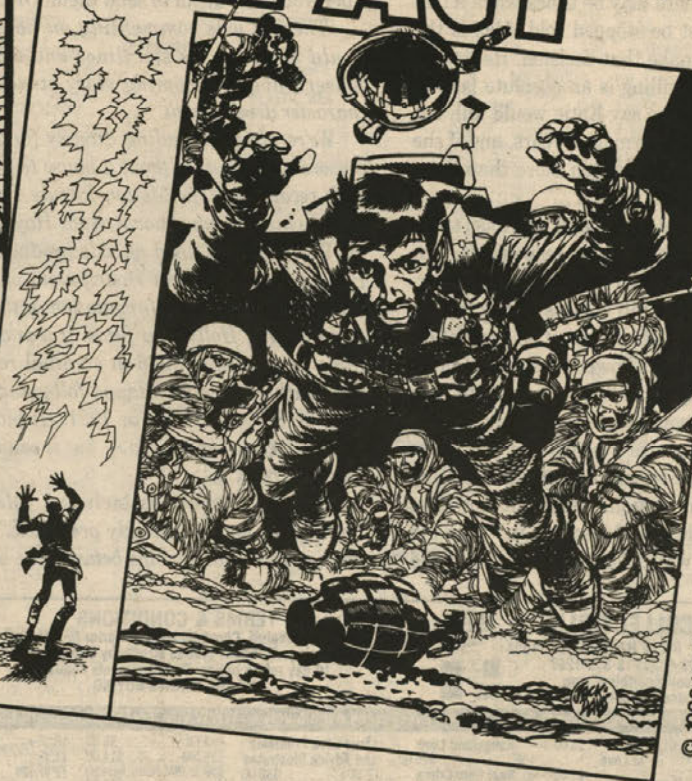


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Oh, So?

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The letter was from a kid (I think) and he discussed the Pack's power switch, in which the four Power children trade their abilities around. On the energy power going from Katie to Alex, then possibly going back:

"First, an innocent little 5-year-old girl doesn't need to have the power to disintegrate matter and fire it out in the form of highly destructive energy balls. Alex is having enough trouble grappling with the reality of his power's lethal potential. There may be times when a truly evil enemy must be stopped cold. Alex is the most qualified to make that decision. He has already decided that killing is an absolute last alternative. That's not to say Katie would kill, but she's still in her early formative years, and if she is forced to make that decision more than once, she could grow to think it's OK ..."

This kid was not a gorehound. He wasn't stupid and was trying hard to be responsible. But he bought in completely to the notion that superheroes can and should kill villains if they feel it's absolutely necessary. He bought it so completely, in fact, that he thought Power Pack would probably end up taking lives. It's important to note that *Power Pack* was careful with this kind of thing. They did several stories over the years emphasizing and re-emphasizing that killing bad guys is not an option. Heroes do not have the right to decide who "deserves it." This kid stated earlier he was a longtime fan; he'd read

at least one of them. But meanwhile, almost every other hero, including Superman, was using lethal force. Even if he noticed the contradiction, he'd probably put it down as another example of adult hypocrisy, doing one thing and then preaching the exact opposite for the kiddies.

Kids pay attention to everything. They don't just listen to feel-good moralizing spouted by grown-ups to make themselves feel they're good role-models and screen out everything else. They learn from example what's right and what's considered wrong. Obviously, we don't want to retreat back into Hays-era censorship, where everything's swaddled and child-proofed on every level in case a kid wanders in. But pay attention to what messages you're sending. Even when you don't mean to send them. OK?

[The kid was commenting on how Marvel would structure its storylines and expressing concern about upcoming story structure and character development.]

We're already heading directly for Hays-era censorship, almost without a pause to pass "Go." Let's recall that *The Motion Picture Production Code* (which became known as the Hays Code, after Will H. Hays, head of code producer Motion Picture Producers and Distributors of America Inc.) was passed as self-regulation of the content and image of Hollywood films. It was applied to films from 1934 to 1966 in eventual reaction to the death of Virginia Rappe following a party held by Fatty Arbuckle in 1921. (It may take a while to set up censorship — but it can take even longer to relax it.)

Specific regulations included: "Methods of crime shall not be explicitly presented." "Miscegenation (sex relationships between the white and

black races) is forbidden." "Pointed profanity (this includes the words God, Lord, Jesus, Christ — unless used reverently — Hell, S.O.B., damn, Gawd), or other profane or vulgar expressions, however used, is forbidden." "Undue exposure is forbidden." "Ministers of religion ... should not be used as comic characters or as villains." *Ephraim Katz's The Film Encyclopedia* comments, "As compared with its strict language regarding the treatment of sex, the code was lenient on the presentation of violence, requiring only that 'actual hangings or electrocutions ... brutality and possibly gruesomeness ... be treated within the careful limits of good taste.'" The ratings system was substituted by 1968.

But these days, you'll note, there's pressure from public officials to return to a Motion Picture Production Code. Think Prohibition'll be next? We know how well that one worked, too.]

Robert Moraes

Moon Knight is one of Marvel's most underrated heroes. From his first appearance in *Werewolf by Night* to the most recent *Moon Knight* limited series done in 1997 and 1998, Moon Knight has always come across as a character that has the potential to be one of the Marvel universe's most interesting heroes. But few writers outside of Moon Knight creator Doug Moench have been able to tap into this potential.

If we ignore all the revamping that has been done with the character over the years and just focus on the basic story of Moench's Moon Knight, we have the makings of an interesting hero. Marc Spector becomes Moon Knight to atone for the suffering he caused when he was a soldier for hire. He's nearly killed once and is ap-

parently revived by the powers of an Egyptian moon god known as Khonshu.

Spector is never really sure that his life was saved by the moon god, but he devotes his life to being Moon Knight anyway and hopes that he can help save and rebuild lives, rather than destroy them. He's not alone in his fight against evil. Jean-Paul Duchamp (Frenchie) is a friend from the days when Spector was a soldier for hire; now he is Moon Knight's partner who supplies the hero with all the equipment and technical services he can. Marlene Alraune is a courageous, intelligent woman who loves the man behind the Moon Knight mask.

These were all part of the basic story that Moench created nearly two decades ago. Later writers would try all sorts of changes and go so far as to write Frenchie and Marlene out of the series. These changes were largely dropped, Doug Moench wrote the two most recent limited series (*Resurrection War* in 1997, *High Strangers* in 1998). These were new stories in which Frenchie and Marlene were brought back into Moon Knight's life, and it appeared that Spector was ready to begin a new life as "Steven Grant," a self-made millionaire who was once just one of the many disguises that Spector invented to help hide from his many foes the fact that he was Moon Knight.

I haven't heard more plans to feature Moon Knight in any other stories this year. If he ever does appear in the Marvel novels, it will not be in a novel of his own but, more likely, a team-up story with another Marvel hero. Either way, I don't think we have seen the last of Moon Knight and I hope Moench is given the opportunity to write some more stories on the hero. □

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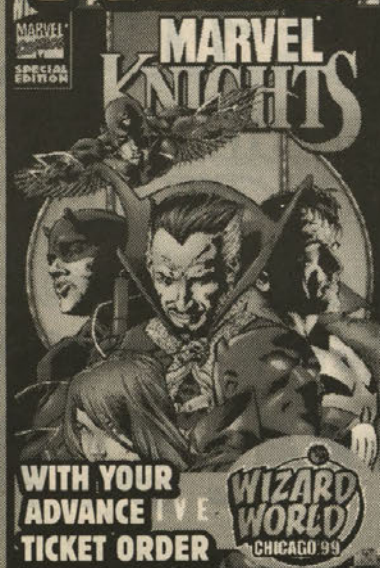


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This week in Japanese comics and animation

April 1999 Top Anime Sales by Retailers

- 1 *Dragonball Z*.....Pioneer
- 2 *Pokémon*.....Viz
- 3 *Cool Devices*.....Right Stuf
- 4 *Patlabor*.....Central Park Media
- 5 *Sakura Wars*.....A.D. Vision
- 6 *Ninja Resurrection*.....A.D. Vision
- 7 *Tenchi Muyo*.....Pioneer
- 8 *Fist of the North Star*.....Manga Entertainment
- 9 *Hakkenden*.....Pioneer
- 10 *Neon Genesis Evangelion*.....A.D. Vision

Source: Comics Retailer Magazine

April 1999 Top Manga Sales to Retailers

- 1 *Pokémon: Pikachu Shocks Back #2*.....Viz
- 2 *Sailor Moon #7*.....Mixx
- 3 *Dragonball Z Part 2 #5*.....Viz
- 4 *Oh My Goddess! SuperUrd*.....Dark Horse
- 5 *Dragonball Part Two #2*.....Viz
- 6 *Gunsmith Cats: Bean Bandit #4*.....Dark Horse
- 7 *Blade of the Immortal #32*.....Dark Horse
- 8 *Ranma 1/2 Part Eight #1*.....Viz
- 9 *Solar Lord #2*.....Image
- 10 *Neon Genesis Evangelion Book Four #3*.....Viz

Source: Preorders to Diamond Comic Distributors

April 1999 Top Anime Sales to Retailers

- 1 *Ranma 1/2 ... Pinky Promised*.....Viz
- 2 *Video Girl Ai Vol. 1 (dubbed)*.....Viz
- 3 *Video Girl Ai Vol. 1 (subtitled)*.....Viz
- 4 *Akira (letterboxed)*.....Orion
- 5 *Ranma 1/2 ... Soap Gets in Your Eyes*.....Viz

Source: Preorders to Diamond Comic Distributors

A.D. Vision

◆ In *City Hunter*: .357 Magnum, a beautiful pianist comes to Tokyo for a charity concert, but City Hunter's not interested in her musical skills. Meanwhile, bodies start dropping like flies, as a foreign dignitary is assassinated and secret agents scour the city for a missing microchip. Why does the diplomatic infighting seem to center on the upcoming concert? The 80-minute tape is scheduled for early August, priced at \$19.98 dubbed and \$29.95 subtitled.

◆ A world of two-dimensional beings discovers our universe in *Compiler*, scheduled for early August. They send a team of Domni-Matrixes into our world to prepare it for total integration, but Compiler and Assembler discover that interfacing with a couple of three-dimensional guys is a lot more fun than world conquest. But to keep their boyfriends, they'll have to protect Earth from being deleted by their former masters and an army of killer programs. This 60-minute tape retails for \$19.98 dubbed and \$29.95 subtitled and is not intended for children.

◆ *Sorcerer Hunters Vol. 4: Phantoms of Love* contains two new episodes revealing dark secrets from Gateau's past and pitting the Sorcerer Hunters against the forces behind a sinister gambling establishment where the losers forfeit their lives. The early August release runs approximately 60 minutes for \$24.95 dubbed and \$29.95 subtitled.

Manga Entertainment

◆ Manga Entertainment plans to release DVD editions of two Japanese live-action horror films, *Tetsuo II: Body Hammer* and *Tokyo Fist*, in late June. The 90-minute *Tetsuo II* and the 85-minute *Tokyo Fist* DVDs will each retail for \$29.95.

Available now ...

Reviewed by Joyce Greenholdt



Tenchi in Tokyo Vols. 1-4 Pioneer

High-school student Tenchi Masaki is a prime example of the "hapless hero" found in many manga and anime series. Things just *happen* to him. What's happened to Tenchi are six alien women: a space pirate, two princesses, a mad super-genius, and two Galaxy Police officers, all of whom, for one reason or another, get stuck on Earth and end up staying with Tenchi, his father, and his grandfather. As if free-loading aliens aren't enough, two of them are locked in a bitter rivalry over Tenchi's affections.

Pioneer has released U.S. editions of the original *Tenchi Muyo* video series, two *Tenchi* movies, the first TV series, and 13 episodes of *Tenchi in Tokyo*, the second TV series. Each series has the same characters, personalities, and set-up, with slight alterations to the original story, but they diverge after that point. The original series did the best job of balancing humor and action. The first TV series went in for more comedy, sometimes derailing the overall storyline for an episode or two devoted to wacky hijinks.

\$24.98 dubbed, \$29.95 subtitled or bilingual DVD, 60-75 minutes, three episodes (Vol. 1 has four), suggested for ages 13 and up.

Tenchi in Tokyo has its share of slapstick but contains a dark, ominous thread that runs through the episodes. A secret enemy is manipulating Tenchi and his friends for unknown reasons. Heck, for the first dozen episodes our heroes don't even know there's a threat. The villain, Yugi, is a great character. She appears to be a little girl — an incredibly powerful, cold, calculating, and devious little girl employing very powerful agents. More important, she's a *competent* villain: a role model for evil overlords everywhere, in fact.

Yugi has another side, too — a normal (well, relatively), lonely little girl who enjoys harmless, childish pastimes like skipping rope and picking flowers. That's what makes her compelling as a villain. While viewers don't want to see Yugi succeed in her evil plan (whatever it is), the lonely little girl arouses sympathy. But is that human element strong enough to interfere with her plans? The answer will have to wait for future volumes in the series.

With a single cohesive storyline and an intriguing and complex opponent for our heroes, *Tenchi in Tokyo* may prove to be the best series yet.

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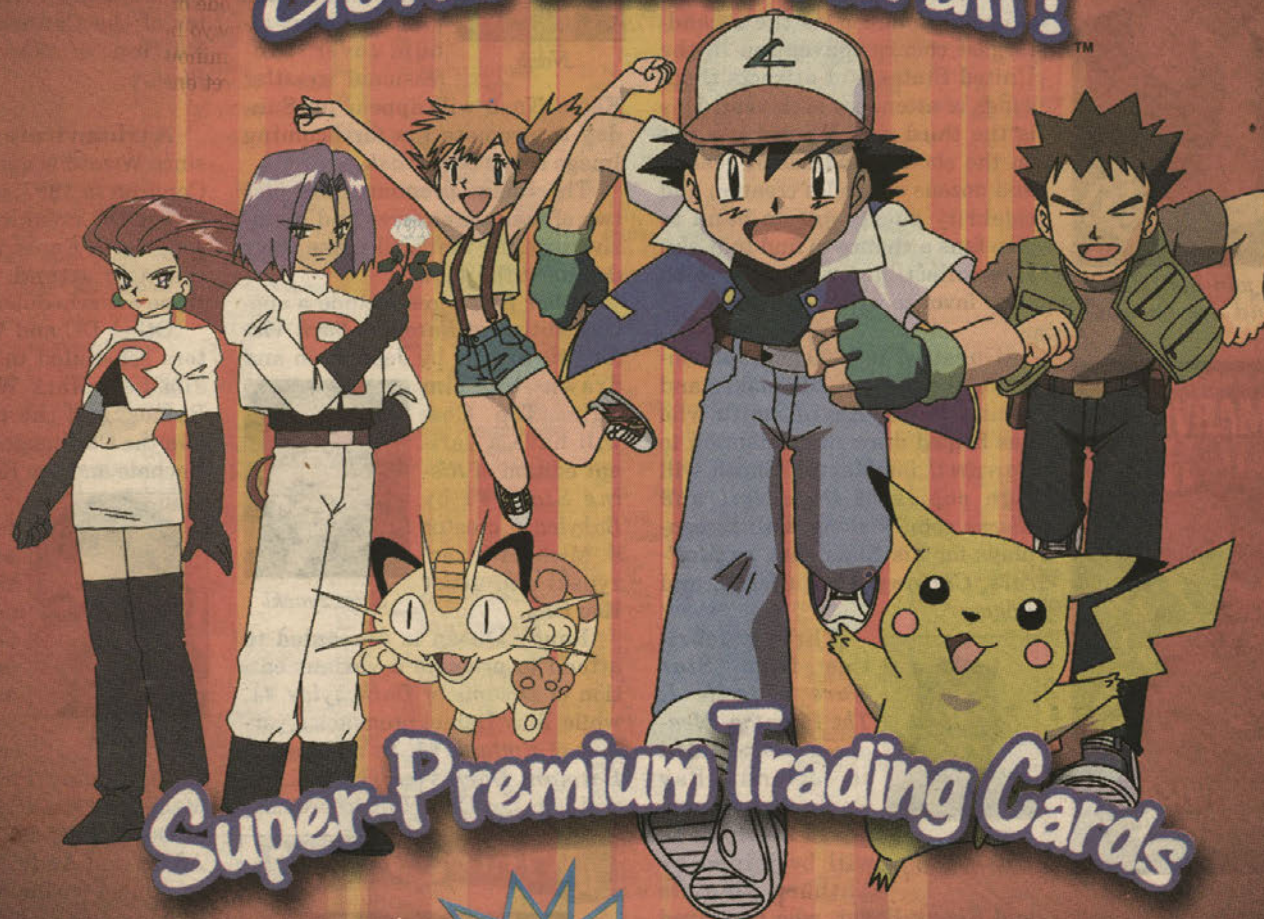


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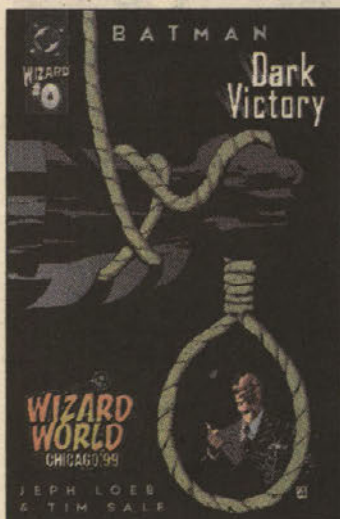
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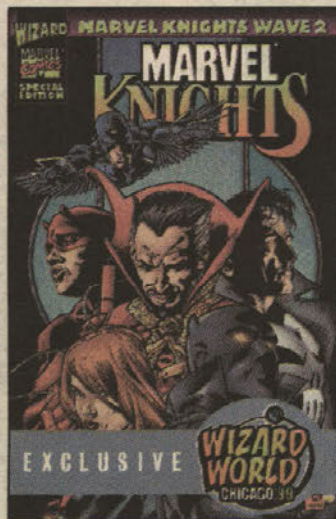
Preview guest Comics Buyer's Guide



Guest of Honor Kevin Smith (center) will join his "Marvel Knights" cohorts Jimmy Palmiotti (left) and Joe Quesada (right) at Wizard World '99.



A special edition of *Batman: Dark Victory* #0 (left) will be available at the show. Other variant edition comics at Wizard World include *Marvel Knights Wave 2* given to advance ticket purchasers.



Garth Ennis (left), James Robinson (center), and Grant Morrison (right) are three of the most-requested guests scheduled to attend.

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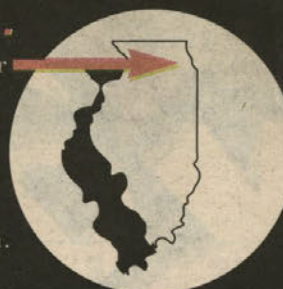
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Comics guests galore come to Chicago for Wizard World '99

Wizard Entertainment is putting the final touches on its Wizard World Chicago '99 convention in Rosemont, Ill., July 16-18, at the Rosemont Convention Center just outside Chicago. The three-day event, formerly known as the Chicago Comicon, is the second-largest comics convention in the United States and attracts thousands of attendees each year. This is the third year Wizard has put on the show. Hundreds of dealers and dozens of comics creators and celebrity guests are on hand to give fans a chance to find that elusive collectible or moment with their favorite writer or artist.

Guests. The 1999 guest of honor for the show is filmmaker and comics writer Kevin Smith who has helped draw new attention to *Daredevil* for Marvel. Smith will sign copies of *Daredevil* and *Clerks* comics along with screenplays for his films such as *Mallrats*, *Chasing Amy*, *Clerks*, and *Dogma*.



Ray Park
(Darth Maul)

Three celebrities from *Star Wars Episode I: The Phantom Menace* are scheduled to attend. Ray Park, who portrayed Darth Maul, will be joined by Anthony Daniels and Kenny Baker, who portrayed C-3PO and R2-D2 respectively in all the films. Other *Star Wars* guests will include the actors who played Darth Vader, Boba Fett, Chewbacca, and other characters from the original trilogy.

Wu-Tang and wrestling. Rappers Method Man and RZA of The Wu-Tang Clan are scheduled to attend as part of the Image pre-



Method Man



RZA



Nash

Kevin Nash will appear on Sunday to promote his forthcoming Image comic book *Nash*.

The Image premieres are just two of many premieres and exclusive editions that will make their debuts at the show.

Other premieres include a special edition of *Batman: Dark Victory* #0 written by Jeph Loeb and drawn by Tim Sale. Top Cow will have a variant edition of *Rising Stars* #1 by *Babylon 5* creator J. Michael Straczynski and artist Keu Cha.



Straczynski

Randy Queen is scheduled to attend to promote a variant edition of *Dreams of Darkchylde* #1, while Tony Daniel promotes a variant of *Epitaph* #1. In addition to *Batman: Dark Victory* #0, Loeb will join Ian Churchill to promote



Another variant edition available at Wizard World is a *Wildcats* "Wild times" story.

the duo's Wizard World edition of *Lionheart* #1. Chaos President and Publisher Brian Pulido will promote *Lady Death: Judgment Day* #1, and Matt Hawkins and Alley Baggett will show off *Alley Cat* #1. Billy Tucci will have copies of the Cannes Film Festival Edition of *Shi: The Motion Picture*.

A triumvirate of talent. Ever since Wizard acquired the Chicago Comicon in 1997, it has attempted to get DC creators Grant Morrison, Garth Ennis, and James Robinson to attend. This year, all three are scheduled to be there.

Other DC and WildStorm creators scheduled to attend include Jim Lee, Mark Waid, Humberto Ramos, and the newest team to join the Cliffhanger imprint: Chris Bachalo and Joe Kelly.

Marvel creators scheduled to attend include: the *Avengers* creative team of George Pérez and Kurt Busiek as well as "Marvel Knights" creators Joe Quesada, Jimmy Palmiotti, David Mack, and the *Black Widow* team of Devin Grayson and J.G. Jones. Adam and Andy Kubert are also scheduled for the Marvel booth, as is Alex Ross and his *Earth X* team of Jim Krueger, John Paul Leon, and Bill Reinhold.

The list of Marvel creators scheduled to appear at press-time is rounded out with Erik Larsen, Dan Jurgens, Steve Rude, Joe Casey, Batt, Tim Townsend, Tom Sniegowski, and Spider-Man.

Top Cow Productions will be represented by Michael Turner, David Wohl, and founder Marc Silvestri.

Frank Miller will sign copies of *Sin City: Hell and Back* at both the CBLDF and Dark Horse booths.



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Critiquing crossovers



"I know he's only a cartoon character here, but Mom says there's a whole other universe where he's real! Maybe I could meet him someday!"

—Franklin Richards
Superman/Fantastic Four

I don't get excited by crossover comics anymore. Only a small handful have been exceptional. A few more have been OK, just OK. My reaction to most recent ones has been along the lines of, "Ah, why bother?" It was even hard for me to work up enthusiasm for the two crossover comics I'm reviewing this week, even though their writers and artists were all creators whose works I have praised in the past. Then, in one of those inspired moves that have made me a legend among comic-book critics, I decided I would actually read these crossovers before I reviewed them. It's

"What if Galactus had been the cause of Krypton's destruction?"

—Tony Isabella

those little touches that keep me ahead of the pack.

☞ *Superman/Fantastic Four* (DC/Marvel, \$9.95) is the second of DC's somewhat-larger-than-tabloid-size comics. (Does this format have a name? I keep wanting to call them "super-sized," but that designation carries painful memories of what too many former comics industry employees are doing these days.) It's written and drawn (layouts) by Dan Jurgens with finished art by Art Thibert, colors by Greg Wright, and a cover painting by Jurgens and Alex Ross. In other words, we're talking "A" team here.

Two things won me over. The first was that, even though I thought the finished art wasn't quite right for Jurgens' layouts, those big heroic figures of Superman and The Fantastic Four looked pretty darned cool when I flipped through the issue. The second was that Franklin Richards sounded like an actual kid. In an industry where too many writers seem either afraid of or ignorant of children, that stood out for me.

The basic concept of this story is one that has been kicking around the industry for years. What if Galactus had been the cause of Krypton's destruction?

Without giving too much away, Jurgens found interesting ways to twist that basic concept. In fact, this story could even fit in the continuity of either the DC or the Marvel universe without looking like a square peg in a round hole. From a plot standpoint, that impressed me.

I knew Jurgens wrote a terrific Superman and I suspected he would also write a terrific Fantastic Four. He didn't disappoint me there. These were my Reed, Ben, Johnny, Sue, and (as noted above) Franklin.

That facility with the heroes extended to the action scenes. Supes and The Four felt right, whether they were defusing a bomb on a Metropolis street corner or interrupting Galactus' dinner plans in the distant reaches of space.

One of my only two quibbles with the story is that it requires a reader to have a more-than-passing familiarity with current DC and Marvel continuities. Galactus is presented as a given; I'd like to see more of an introduction for the character whose presence so drives this crossover.

The other is a Dad-thing. Although dialogue explains Franklin will be watched by his babysitter while his folks go out Galactus-busting, we don't actually see the

lady. What we see is Franklin standing alone on a dock watching, as The FF's ship blasts off into space. As I said, it's a Dad-thing.

Moving to the art, the natural successors to Curt Swan on Superman are Jurgens and Jerry Ordway. They do a Superman that measures up to the heroic icon he has become. Over the years, I've come to prefer Jurgens' Superman to be inked in a traditional style. (Joe Rubinstein comes to mind; Joe Sinnott would be nothing short of wondrous.) Thibert is a good inker, but his work has too many of what I call "Image-lines," a phrase harkening back to the days when Image didn't offer the diversity of style which it offers today. Printed in this large size, it became more noticeable and even distracting to me. It wasn't bad inking; it just wasn't the kind of inking I would have liked to see.

Quibbles aside, *Superman/Fantastic Four* is a great comic book, one which fans of both will enjoy. In fact, I would have called it the best crossover comic book in a decade or more, were it not for the other crossover comic I read this week.

☞ That honor goes to *Incredible Hulk vs. Superman* (Marvel/DC, \$5.99) by Roger Stern, Steve Rude, and Al Milgrom. This 48-page square-bound comic book doesn't pretend to fit into either Marvel's or DC's continuity. It assumes a world populated by the heroes of both universes and then asks a further "What If" question. What if the Hulk and Superman had met and battled during the earliest days of their careers?

When it comes to getting classic characters right, Stern is one of the best — if not the best — writers in the comics industry. That's one of the strengths of this one-shot, especially for old-timers like me. Stern absolutely nails the early Superman, Lois Lane, and Lex Luthor, the modern Supes and Lois, and, more impressively, does a great circa-*Avengers* #1 take on The Incredible Hulk. I'll come back to the writing in a bit.

I'll be shocked if the Rude/Milgrom art on this special isn't, at least, nominated for every comics award going. Rude has seamlessly blended his wonderfully realistic faces, facial expressions, and figures with the recklessness of the 1940s Joe Shuster Superman and the sheer power of the 1960s Jack Kirby Hulk. Shuster's Man of Steel is drawn with a sense of abandon that made and still makes it appealing today. The Shuster Super-

man enjoyed his powers, just as the early Hulk reveled in his. What Rude does is combine these two classic styles and add a sense of reality. I can believe a man can fly and that a big green monster can punch Superman into orbit.

Equally impressive is the way Milgrom's inks support the ambitions of the penciller. Having worked with Milgrom many years ago, I knew he was a talented and thoroughly professional artist, though he didn't always get opportunities to show just how good he really was. He got that opportunity here and he made the best of it. This looked so cool that it brought out the kid in me.

The plot? It concerns two things Luthor wants: to hire Doctor Bruce Banner and to kill Superman, not necessarily in that order of importance. Banner's other self is simply Luthor's weapon of choice.

What elevates the admittedly straightforward plot above the mundane is Stern's and Rude's handling of the characters. In the modern-day framing sequence, Lois wonders how people could call The Avengers "Earth's mightiest heroes," when her husband isn't a member of the team.

Teen-ager Rick Jones wrestles with the responsibility of protecting The Hulk from those who would destroy him — and the world from The Hulk. Rival reporters Clark Kent and Lois Lane go after the big "story" from different angles — with Superman getting a kick out of Lois' discomfort at his other identity being on the case. (Rude does remarkable things with Lois' and Superman's faces in this sequence — and he draws, bar none, the hottest Lois in the history of comics.)

Clark Kent finds common ground with the tragic Bruce Banner, while General "Thunderbolt" Ross is his typical blustery self. And, when Lex starts putting the moves on Betty Ross, Lois feels honor-bound to warn the General's daughter. These characters ring true without sounding like echoes of previous stories.

This crossover also gets my highest recommendation. New readers will find it accessible and veteran fans will find it utterly delightful. I'm going to put this one — along with Big Blue's team-up with The FF — in the Isabella summer reading pile. Nothing but the best for my kids.

You can send comments on and review items for this column to: Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at: tonyisa@ohio.net. ☐



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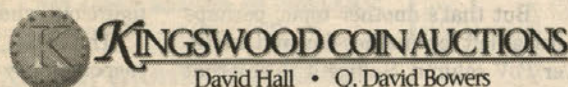
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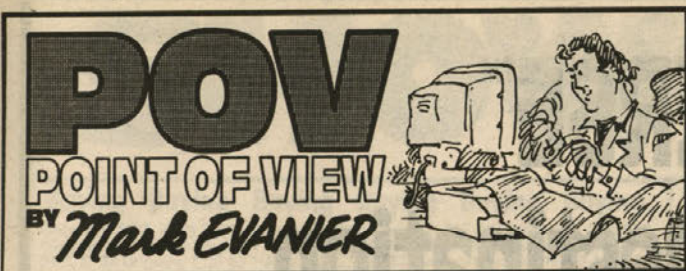
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122 weeks ago in this space, I ran the results of an utterly unscientific survey I'd done on the CompuServe Comics Forum. I asked folks there to name comic books they'd loved and to state who was doing them then. I got a lot of different responses but the following 34 were named most often:

"5% is about where I'd peg the success rate of comics where the writer and artist have little or no contact."

— Mark Evanier

Amazing Spider-Man by Stan Lee and Steve Ditko, *American Flagg* by Howard Chaykin, *Batman: The Dark Knight Returns* by Frank Miller, *Bone* by Jeff Smith, *Cerebus* by Dave Sim, *Conan* by Roy Thomas and Barry Smith, *Concrete* by Paul Chadwick, *Daredevil* by Frank Miller, *Doctor Strange* by Stan Lee and Steve Ditko, *Eightball* by Dan Clowes, *Enemy Ace* by Robert Kanigher and Joe Kubert, *The Fabulous Furry Freak Brothers* by Gilbert Shelton, *Fantastic Four* by Stan Lee and Jack Kirby, *Green Lantern* / *Green Arrow* by Denny O'Neil and Neal Adams, *Groo the Wanderer* by Sergio Aragonés and Whatzisname —

Let's start a new paragraph: *Hate*

PAGE TWO

Boomerang lets the bladerang fly ...

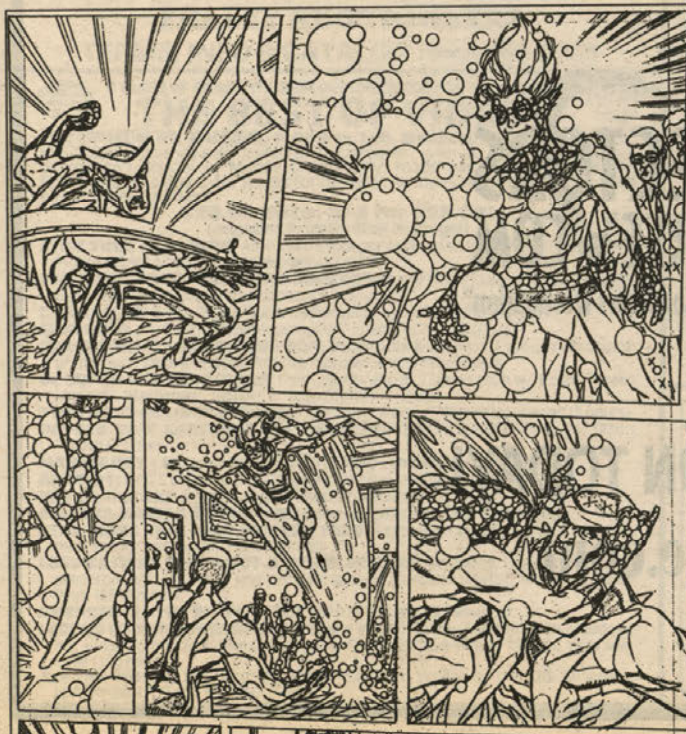
... but Speedball extends his "bubble-field," catching the oncoming bladerang in it ...

... causing the bladerang to lose all its kinetic energy and drop harmlessly to the floor, a good three feet away from its mark (Speedball). Speedball, of course, will tell the hostages (and us) exactly how he's DOING this.

Before Boomerang can react, Speedball bounces over to him ...

... and head-butts him by grabbing the boomerang on Boomerang's head and using it to pull Boomerang's head into Speedball's.

These scenes from Marvel's upcoming *New Warriors* #1 show how the script (above) and the art (below) come together.



A 'method' to comics madness

by Peter Bagge, *Love and Rockets* by Jaime and Gilbert Hernandez, *Mad* by Harvey Kurtzman and Various, *Manhunter* by Archie Goodwin and Walt Simonson, *Maus* by Art Spiegelman, *New Gods* by Jack Kirby, *Nexus* by Mike Baron and Steve Rude, *Plastic Man* by Jack Cole, *Preacher* by Garth Ennis and Steve Dillon, *The Rocketeer* by Dave Stevens, *Sandman* by Neil Gaiman and Various Artists, *Sin City* by Frank Miller, *The Spirit* by Will Eisner —

And another new paragraph: *Swamp Thing* by Len Wein and Bernie Wrightson, *Tales from the Crypt* (E.C. horror) by Al Feldstein and Various, *Uncle Scrooge* by Carl Barks, *V For Vendetta* by Alan Moore and David Lloyd, *Watchmen* by Alan Moore and Dave Gibbons, and *Weird Science* and *Weird Fantasy* by Al Feldstein and Various.

As I said at the time, this was an utterly unscientific polling. Had I asked the question another day in another forum, I'd probably have gotten different results.

But I'll bet they'd still have supported a thesis of mine: Good comic books are rarely created by a collaboration of strangers.

Yes, there are cases where that has happened, and I could probably even name 34 of them. But, for the most part, your better funnybooks do not emerge when the writer and artist are working with no interaction.

Quick amplification: By "artist" in this article, I mean the penciller — or, at least, the person charged with telling the story in pictorial terms. Inkers, embellishers, art assistants, and letterers are artists, as well. Their contribution is vital, but they do have an impact on the script to the same extent as the writer and the penciller. And, yes, it helps for inkers to be a tight part of the loop, but I discussed that in a column about eight months ago.

Of the above 34 comics, slightly fewer than half were essentially one-person operations. There was no problem of communication between the writer and the artist (or graphic storyteller). They were the same person.

In those where the tasks were split, the two folks who covered those functions usually worked together. They were friends and/or they were a team with some history of working together. Oh, yeah — and there's also one set of brothers up there, though I think the Hernandez siblings are more in the "one-man operation" category. They just publish under the same umbrella title.

Mentioning Jaime and Gilbert reminds me that the folks at *The Com-*

ics Journal recently released a list that they offered as "The Top 100 Comics of the Century." Even if one quarrels with some of their rankings and omissions — inevitable in any such roster — it's still a list of 100 excellent comics.

My quick count finds that better than 80% of the works listed were created by one person — or one person plus assistants. No more than five could be considered distant collaborations — and even that number may be high. (5% is about where I'd peg the success rate of comics where the writer and artist have little or no contact.)

Often, when a writer and artist worked closely, it's because one of them, usually the writer, was also the editor. The business tends to frown on "hyphenates" these days — the writer-editor or the artist-editor — ostensibly in the belief that one cannot or should not edit oneself.

I think that's a questionable premise. Certainly, some of the best comics ever done have been by writer-editors, including Harvey Kurtzman, Stan Lee, Al Feldstein, Will Eisner, Roy Thomas, Robert Kanigher, and Archie Goodwin. All of these gents wrote their best, most successful comics in a work situation that is currently forbidden at DC and Marvel.

But that's another topic, perhaps better left for another day and another PoV column. Suffice it to say that most comic-book companies have abolished writer-editors for reasons that strike me as more political than creative.

Where that policy really doesn't work for me is when it creates a gulf between the person in charge of the story being told (the writer) and the person charged with turning it into a graphic narrative (the artist). I think that one of the reasons those gents I just named — Harvey, Stan, Al, and the rest — did such splendid work was that, being editors, they were involved from start to end. They talked with the artists, worked with them, got to know them.

When they let me write a comic book, I like to be involved. The more I know about the artist who's going to draw my story — his tastes, his dislikes, his approach to his work — the more sense I have of how to write for him. I can write to his strengths and give him extra support and description when I feel I must venture near his weaknesses.

Not only that but I learn from artists. In the best possible working situations, they inspire me — and if I do my job right, the feeling oughta be

mutual. That doesn't happen often with a distant collaboration 'twixt casual acquaintances. (It seems relevant here to quote Stephen Sondheim's first rule of putting on a musical: "It's important to make sure that everyone's doing the same show.")

I think most writers like to extend their involvement beyond faxing or FedExing their scripts into the black abyss. This is one of the reasons that some of them like working "Marvel method" — and I guess I oughta stop here and explain what that is.

Briefly: Most comics before 1960 — and many since — were/are completely written before the artist begins his phase of the production. The writer specifies how many panels per page and writes out (or, in some cases, rough-sketches) the action in each panel and all the copy: the captions, word balloons, sound effects, everything. Some call this a "full script" — and so shall we.

Since '60, many comics at all companies — not just Marvel — have been created via the "Marvel method." Instead of breaking it all down for the artist, the writer whips up a plot synopsis which can be very detailed or very sparse. It can break the action down by the page or by the panel — or, sometimes, it just tells the scenario and the artist is left to figure out what goes in each panel.

The artist then has the ultimate responsibility for that all-important decision. He can expand or compress sequences. He can choose to convey a given action in one panel, two, or 12 — or even omit or add scenes. The writer then receives the pages (or copies) and writes the captions and dialogue to fit. Simple as that.

Some artists love this process, some don't. Some feel liberated by having the freedom to break the storyline down as per their own visual sensibilities. Some like to participate in the writing. Others feel they're being forced to do a part of the job that the writer should be doing, either because he's better equipped or because he's the one being paid for writing.

For the writer, there are also pros and cons, some of each having more to do with finances and scheduling than creative concerns. One of the ways it can make for a better comic book is this: It allows the writer to be involved a little longer. He at least gets to see the pencilling and to tailor his script to what has been drawn.

Quick anecdote. Or maybe not-so-quick but germane:

On one of the first comics I wrote, there was a character who was fabulously, beyond-all-belief wealthy. It was essential to the story that we es-

establish that this guy was wallowing in greenbacks.

So, being new to the form, I wrote captions and dialogue that told us how prosperous the man was. One caption said something like, "Meanwhile, in the mansion of the insanely rich trillionaire..."

Then someone said, "Gee, this guy has so much money, he probably has to store it on microfilm."

And the trillionaire was on the phone barking at someone with words like, "You tell the governor I own half the land in his state and I want that road put in!" I think I said it four or five different ways.

Good writers only have to say things once. If you're good, you should find the perfect way to say something so you needn't say it over and over. Redundancy is not a sign of strength in writing. If you're good, you don't have to keep repeating and repeating. You say it once and move on. That is, if you're good. Because good writers only have to say things once.

This was an "assembly line" comic book. That's when you write a script and then it goes off to an artist you barely know. After that, the first time you see how he draws it is when someone hands you a printed comic book or you buy one at the newsstand. Which is a little late to be making any changes or suggestions.

So that's why I said it several times. I wasn't expecting the art to establish the character's affluence — and, in case it didn't, I wanted to make sure something on the page would. Good writers only have to

say things once.

In this case, though, a fluke occurred. It happened to be in the editor's office when the artist's work arrived. I got to see how he'd designed the rich guy and staged that scene — and he'd done both very well.

The rich guy just *looked* rich: His face, the way he was dressed, even his body lingo screamed, "Rich Guy!" And the décor of his home — the furnishings, the patterns on the drapes, everything — reinforced that visual information. Suddenly, all that "boy, is he wealthy" copy I'd written seemed superfluous. After all, good writers only have to say things once.

There are very few rules in the creation of a comic book — though there are probably more than there ought to be, and every one of them should be broken on occasion. The one that is most often valid is this: *It's better to show something than to say it.* Not everything can be conveyed in a picture — that's why we have lettering on the page — but whatever can be should be.

If a scene calls for a truck to ram into a wall, all that's usually necessary is for the artist to draw a truck ramming into a wall. If you need a caption that says, "Suddenly, the truck rams into the wall," then someone probably hasn't done the job very well.

There are times when you may need a caption like that to maintain a narrative rhythm or to help you sneak in a bit of non-visual information. For the most part, though, it's the old saw about one picture being worth a thousand words. In an era

where the value of everything except gasoline and things I want to buy on eBay is plunging faster than a Wallenda brother, the worth of a picture remains the same: a thousand words. With inflation, maybe a thousand and fifteen.

I've probably just taken a thousand words to tell you why I asked the editor if we could cut out most of my "gosh, he's rich" dialogue. Wasn't necessary. The picture said it.

We left in the microfilm joke because we thought it was a laugh and because the editor felt it established the presence of the character who said it and his attitude about the rich guy. But we removed the others, and, in so doing, I think we improved the story a tiny bit.

It would, therefore, seem as though I am leading up to the conclusion that the "Marvel method" is infinitely superior. After all, it allows the writer to compose the words to fit the pictures and to be more involved. He doesn't have to write copy that may be gratuitous, if the artist tells the story well.

Those are benefits, true. But I've come to feel that, for many collaborations, this technique has enormous, sometimes crippling disadvantages — especially when the writer ain't Stan Lee and the artist ain't Jack Kirby. And, these days, most folks in comics are neither.

Last week in this space, I told a story of how a writer and artist — with no contact — did a comic book that way with disas-

trous results. The problem in that case was that the plot was not well-told in the penciling stage, so the story took a fatal hit from which no amount of dialoguing skill could save it.

One of the reasons it was not well-told was that the writer never talked to the artist and the artist never talked to the writer. They didn't know each other and had no desire to work with each other. Stephen Sondheim would probably say they weren't doing the same show — except, of course, Mr. Sondheim would say it so it rhymed with "pandemonium."

Next week, we'll cover a brief history of "the Marvel method" and where I think it went wrong. For now, I'll just say this...

I think the assumption that this is the way to do a comic book (even a Marvel comic book) has caused some artists to place a low priority on — or never even learn — the basics of coherent graphic storytelling. At the same time, I think it has led to many writers not being able to properly tell the stories they want to tell, and a certain disconnect between the words and pictures. Often, because the visuals don't say something, the copy has to say it over and over and over.

And you know what they say about good writers...

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124 and on the net at me@evanier.com. Yes, that's right — Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124 and on the net at me@evanier.com.



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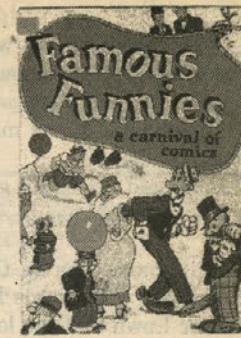
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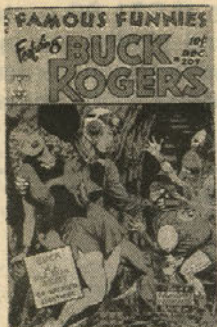
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CONNECTICUT

Jun 27 CT, East Hartford. Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84). SH: 11am-5pm, T: 35. F: \$45. A: \$99. The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

Jul 10 CT, Meriden. Comic Book & Sports Card Show, Masonic Temple, 112 E. Main St., SH: 9:30am-3pm, T: 30-8. F: \$25. A: \$99, under 12 free. Ernest Schaper, 10 McKenzie Ave., S. Meriden, CT 06451. PH: 203-634-0069.

GEORGIA

Jul 1-4 GA, Atlanta. Dragon Con Annual Convention. Dragon Con, PO Box 47696, Atlanta, GA 30362.

ILLINOIS

Jun 27 IL, Orland Park. Comic Books, Toys, Beans, Cars & Card Show, Civic Ctr. 1 blk. W. of LaGrange Rd. (Rt. 45) at 147th St., T: 85-6. F: \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jul 5 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6. F: \$30. A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jul 10 IL, Summit. Comic Book, Card, Toy, Beanie & Coll. Show, American Legion Hall, 6050 S. Harlem Ave. (3 min. S. of I-55 Expy.), SH: 9am-3pm, A: \$2, under 12 free. Countryside Comic Faire, Paul Maeliello, PO Box 2376, Bridgeview, IL 60455. PH: 708-430-8107.

Jul 16-18 IL, Rosemont. Wizard World Chicago ComiCon, Convention Ctr. SH: Fri. & Sat. 10am-6pm, Sun. 10am-5pm, F: \$20, for 1 day, \$40, for 3 days. Wizard Entertainment, Brenda Cook, 151 Wells Ave., Congers, NY 10920. PH: 914-268-2000.

INDIANA

Jun 19-20 IN, South Bend. Comic Book, Sports & Collectible Show, Scottsdale Mall, 1290 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60. Gene

Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jun 26-27 IN, Kokomo. Comic Book, Sports Cards & Collectibles Show, Mall, US 31 Bypass, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 50. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jul 11 IN, Indianapolis. Comic Book, Toy & Collectibles Show, Quality Inn East, 3525 N. Shadeland Ave., Exit off I-70 or I-465, SH: 10am-4pm, T: 6. F: \$45, for 1, \$40, ea. for 2 or more, A: \$2, under 12 free. Brian, PH: 513-522-1231.

KENTUCKY

Jun 19-20 KY, Louisville. Comic Book, Sports Card & Collectibles Show, Green Tree Mall, 700 Hwy. 131, SH: Sat. 10am-9pm, Sun. 12noon-6pm, T: 50-8. F: \$75. A: free. Front Row Promos, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-948-9902.

LOUISIANA

Jun 26 LA, Metairie. Comic Book, Toy & Collectibles Show, Holiday Inn, Exit 228 Causeway, SH: 10am-5pm, T: 25-6. Kevin Frazier, PH: 601-825-1699.

MARYLAND

Jun 27 MD, Havre de Grace. Comic Books, Records, Toys, Beanie Babies, Sports Memorabilia & Collectable Show, Community Ctr. 100 Lagaret Ln., SH: 11am-4pm, T: 80, A: \$3. Diamondback Productions, PH: 410-526-4184.

MASSACHUSETTS

Jun 20 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8. F: \$85. A: \$5. Primate Promos, David Cummings, PH: 978-388-6576.

Jun 27 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, K of C Hall, Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

MISSISSIPPI

Jun 27 MS, Jackson. Comic Book, Toy & Collectibles Show, Ramada Inn, 400 Greymont Ave., High St., Exit 96 B off I-55, SH: 10am-5pm, T: 26-6. Kevin

Frazier, PH: 601-825-1699.

NEBRASKA

Jun 20 NE, Omaha. Monthly Comic Books, Coins, Ballcards, NASCAR & Automobile Collectibles Show, Holiday Inn, Ford Hall, I-80 & 72nd St., T: 100. F: \$30. A: free. Ed Bishop, 2016 E. 19th, Fremont, NE 68025. PH: 402-721-7364.

NEW JERSEY

Jun 20 NJ, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.

Jun 27 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8. A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

Jun 27 NJ, Wayne. Comic & Collectibles Show, Co. #1 Firemens Convention Ctr. 1 Parish Dr. off 23 N. at Lincoln Park Ext., SH: 9am-3pm, T: 100-6. F: \$20. A: free. Phil DeMarzio, PO Box 4094, Wayne, NJ 07474. PH: 973-667-2112.

Jun 27 NJ, Wayne. Comic Book Expo, Holiday Inn, Rt. 46 Service Rd., Rt. 23 S. to Rt. 46, SH: 10am-4pm, T: 30-8. F: \$60. A: \$2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jul 9-11 NJ, Wildwood. Comic Book, Sports Card & Toys Show, Conv. Ctr. On the boardwalk at Burk Ave., SH: Fri. 5pm-10pm, Sat. 12noon-10pm, Sun. 10am-4pm, A: free. EMCCE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jul 10-11 NJ, Ocean Township. Comic Book, Sports Card, Beanie Babies, Toys & Collectibles Show, Rts. 35 & 66, Pky. Exit 102 S. or 100A N. to Rt. 66, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60-8. A: free. Collectors Showcase, Sandy Grecco, PO Box 189, Atlantic Highlands, NJ 07716. PH: 732-291-

(Continues on Page 49)



ARKANSAS

Jul 10 AR, N. Little Rock. Comic Book, Toy & Collectibles Show, Best Western, 600 I-30 & 6th St., Exit 140 off I-30, SH: 10am-5pm, T: 35-6. Kevin Frazier, PH: 601-825-1699.

CALIFORNIA

Jun 27 CA, Modesto. Comic Book & Toy Fest, Modesto Centre Plaza, 10th & K Streets, next to the Double Tree Inn, SH: 9:30am-3:30pm, T: 30-8. F: \$35. A: \$2. 6 & under free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 209-668-0821 or 559-215-0134.

Jul 2-4 CA, Fresno. Comic Book & Toy Fest, Manchester Ctr. Corner of Blackstone & Shields Ave., just off of Hwy. 41, SH: Fri. 10am-9pm, Sat. 10am-6pm, Sun. 11am-6pm, T: 20-8. F: \$75. A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-215-0134.

Jul 9-11 CA, San Francisco. ManaFest 99, Conference Ctr. 255 S. Airport Blvd., SH: Fri. 12noon-midnight, Sat. & Sun. 9am-midnight, F: \$35, three day pass. ManaFest Event, Hotline PH: 877-ManaFest toll free or FAX: 415-626-2762.

Jul 11 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: \$5. Bruce Schwartz,

Faraway LOOKS

a sideways glance at the world of comics
by JOHN JACKSON MILLER
CBG Managing Editor
aided and abetted by the intrepid MEREDITH

DARK HORSE CROSSOVERS

I FOUND THIS THING RUNNING THROUGH THE WOODS, SCARING ALL THE LIZARDS... WHAT SHALL I DO WITH IT?

At a comics shop near you...

Jackpot month for Dark Horse; readers make out OK, too

you're looking, like many, for Cliff's Notes to help you pick up on the names you couldn't quite hear in the movie, this is your best bargain until the paperback for the novelization comes out. Dimaggio and writer Henry Gilroy have managed to get most of the script in here — although it requires them to take some pages to eight or more wordy panels to shoe-horn it all in. (Ye guds. *Whata mesa sayin'!* That's what we want, isn't it? From some publishers, this would be a 12-issue engagement...) A downside is there's little else for those looking for cutting-room floor details: names and faces like Biggs, Fixer, and Camie of old.

As for the third target audience for this adaptation, the speculators may swoon momentarily over the multiple covers and photo variants.

But barring a 35¢ test-market version, these will likely appreciate in aftermarket value the same way all the other current *Episode I* merchandise will. (Which is to say, not at all. We can look forward to many long years of Fed Chairman Alan Greenspan pointing to his Taco Bell Naboo fighter as proof that inflation is tame.)

Star Wars: Episode I: Anakin Skywalker Dark Horse
\$2.95, color, 32 pages, May 99

Did I say the cutting-room-floor stuff was left out of the adaptation? Well, here we've got one of the odder ducks, which first flapped onto the scene with Marvel's *Independence Day* #0: the "implicit prequel" comic. Elephant-minded readers may recall the *Faraway Looks* shorty-column on it back in *CBG* #1186 (Aug. 9, 1996): Every expository line of background information from the script was depicted "as it happened."

This prequel comic book to a prequel film isn't as egregious a case; Dark Horse couldn't show how or why Anakin Skywalker and mom Shmi (wasn't that the female Shmoo?) wound up as slaves, or where the kid learned to tinker with machinery. (Mos DeVry Technical Institute?) Instead, Tim Truman gives us a "day in the life" of Anakin, which just happens to be the one right before everything in the movie happens. While the whole purpose is setting up what a great kid Anakin is, Truman is able to slip in more of a hint at the kid's darker side than the film provides. And he does attempt an explanation for why backwater Tatooine, a place farthest from "the bright center to the galaxy," seems to be Grand Central Station.

The third week in May, 1999. After 16 years, the drought was over. The promotional spots were everywhere, on *Letterman*, on *Today*. And there was the unbelievable part: Who could have guessed that the 1999 version would be just as good as, if not better than, what had come before?

Hmmm? *Star Wars*? Sorry, I was talking about the J. Geils Band Reunion Tour. *Star Wars* was OK, too, I guess. Are you sure you really want to hear any more about it?

No spoiler warning necessary...

Star Wars: Episode I: The Phantom Menace #1-4 Dark Horse
\$2.95, color, 32 pages, all May 99

The first issue clocked in as Diamond's #4 seller in pre-orders (just ahead of *JLA*) for May, making it, likely, Dark Horse's top-placing comic book of all time. Orders for the mini-series put Dark Horse past Image in dollar sales to retailers for the month. And, judging from its placement locally, it's been the highest-profile comic book on newsstands in some time.

It's out there. Is it worth buying?

If you haven't seen the movie, this mini-series paints a good picture of what to expect. Perhaps too good — unlike some movie adaptations where the artists are left to guess, penciller Rodolfo Dimaggio doesn't get much latitude here; many of the "camera angles" are so authentic it's occasionally like looking at colored storyboards. It serves — but know, refusniks, that buying the series alone will not absolve you of your pop-cultural responsibilities. You'll get the gist, but the Jar Jar Binks experience is a thing that all Americans are going to have to go through together.

If you have seen the film and

Pro: Better bang for the Star Wars buck than another variant cover.
Con: Really prolonging the prologue here...
OVERALL: B

While the nature of this brand of beast keeps *Anakin* from being a stand-alone story much more substantial than, say, the movie's opening crawl, *Star Wars* comics completists should devour it, nonetheless.

Phantom postscript: I'd thought to plunk my two cents' worth (or my two ticket stubs' worth) about the actual *Phantom Menace* movie down on paper. But frankly, so many reviews have gone by that I can hardly remember which thoughts are mine and which aren't. Let's just call it 2.6 stars and move on. Not many to populate a galaxy with, but definitely better than it probably had to be.

Usagi Yojimbo #29 Dark Horse
\$2.95, b/w, 32 pgs., May 99

Some things should hardly require saying: Stan Sakai's *Usagi Yojimbo* remains one of best comic books being published today. One creator's unflinched vision, on time, every month, and compelling stories and characters, to boot. That's a deal you can't beat with a bo stick.

Yet it needs to be said. At Dark Horse, *Usagi* is selling *Cerebus* numbers — coincidentally, another title to which many of the previous plaudits apply — making one wonder what it takes for either to snag a bigger share of the comics audience. *Usagi* has been in color (at Mirage) and on TV (on the *Turtles*), and I would hope the Dark Horse film folks have at least studied the possibilities for a major animated feature. But, at the same time, I'm not sure Sakai's current fans would like the notion of his leaving the drawing board for long.

Part of "going commercial," the cynics might argue, requires watering down the product to make it accessible to all. But Sakai already hits high

notes playing to a general audience. This issue's storyline, a complex plot involving a high-class prostitute and the son she had with a VIP "client," could be downright sordid in other hands. Yet, apart from cartoon violence, there's little about Sakai's delivery of this subject matter that would worry parents of adolescents.

Usagi Yojimbo is just plain good comics and could be doing double its numbers if all the fans who say they want that took a look. Those who require color, capes, or thong bikinis before they'll buy — well, they probably hear "get a clue" enough already, don't you figure?

And elsewhere...

Pete, the P.O.'d Postal Worker #9 Sharkbait
\$2.95, b/w, 32 pgs., June 1999

We've got a guy here in the North Wing who knows nothing of comics, but loves the stew out of *Pete, the P.O.'d Postal Worker*. There's also a *Comics Retailer* market reporter who plugged it so many times we finally eased him off, lest people think he was a shill for Sharkbait.

What causes such commitment? Pete is a cute little guy, even if he's

smelled too much stamp glue. In his wild eyes and frozen grin, Marcus Meleton's homicidally devoted postman looks like an aged Muppet (maybe this is where *Sesame Street*'s Harvey Kneeslapper ended up). While the "man on a comic rampage" genre typified by *Milk & Cheese* seems to have played out, Meleton has developed the series past the one-joke stage; this issue's encounter with a Jerry Springer clone (gee, one's enough) has an inspired finale. It's not for everybody, but apparently very much for some.

A Jedi craves not wrinkle cream

Dark Horse has added *Phantom Menace* to its *Star Wars* timeline: 32 years before *Star Wars: A New Hope*. That puts Anakin at only 45 in *Return of the Jedi*, which seems young for a guy with such a pale and shriveled puss. And it also seems to make Obi-Wan (who was "not much younger" than Luke's 23 or so when Yoda first trained him) 54 at most by the time we find him on Tatooine — a good deal younger than the 63-year-old **Alec Guinness** was playing him. Is it the midi-chlorians?

Dark Horse *Star Wars* line Editor **Peet Janes** chalks it up, in part, to good ol' "space years." This much is known, he said: "The dark side takes its toll. Emperor Palpatine had to constantly generate new clones during his reign, as the power coursing through him corrupted body after body. Likewise, Guinness/Obi-Wan may look older due to the burden on his shoulders and the knowledge of his failure in training Anakin."

"At the same time, Luke and company keep remarkably trim and youthful, for the movie continuity through *Return of the Jedi* and beyond, into the Expanded Universe. Clean living!"

So long as **Harrison Ford** keeps taking parts written for actors in their 30s, that's probably a safe call...

- By the numbers**
- \$35 million** Priceline.com's total sales of airline tickets in 1998.
 - \$114 million** Priceline.com's total losses in 1998 on those airline ticket sales.
 - \$4.3 billion** Priceline.com's founder Jay Walker's paper wealth after the close of the first day of Priceline's initial public stock offering.
 - 13** The number of different Internet entrepreneurs who have sought comics industry demographics from *CBG* since March.
 - 20** The number of San Diego booths reportedly bought by NextPlanetOver.com for its rollout.

Sources include Joe Field, Comics Retailer, and The New York Times.

No! No! It's not true that DC pitched Lucasfilm a teen series, *Leave it to Binks*, covering the social travails of a clumsy Gungan.

("That joken bombad," sez Maggie.)

Hostess® History Moment

So much for help

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STAR WARS COMICS OLDIES

Jar Jar sent us back to look at the earliest *Star Wars* comics (and his disavowed rabbit-footed cousin, Jaxxon). How's your memory of other stories from then? ➤

1 What's the name of the advanced droid character on The Wheel?

2 Archie Goodwin put Luke at odds with a sea captain whose name crossed the *Caine* with the *Bounty*. What was it?

3 What was the name of the only Rebel who deserted from the Battle of Yavin?

4 Who ends up buying and restarting Skywalker Ranch on Tatooine?

5 The last comics page in continuity before *The Empire Strikes Back* finds Han Solo assaulted by a bounty hunter. What planet were they on?

Answers in the right margin.



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Insight Studios Group Adventures



"The Frank Cho and Mark Wheatley Show"

• Episode 953 •



Frank Cho's *Liberty Meadows* is syndicated around the world by Creators Syndicate Inc. and is published in a comic book by Cho's own Insight Studios Group. Mark Wheatley acts as publisher and, working with Cho, has just released a new edition of *University*: *The Angry Years*. Cho has provided a new front and back cover as well as two pages of new strips for this reprinting.

The *Liberty Meadows* comic book features new covers by Cho along with his commentary. Insight Studios has also published an adults-only portfolio of Frank's *University* characters called *Cheesecake & Critters*.

Cho was nominated this year for a National Cartoonist Society award for his work on the pulp-magazine revival *Titanic Tales*. More information is available on Cho and Insight Studios at <http://www.clark.net/pub/insight>.

Act 1

Interior: Insight Studios computer room, afternoon.

Mark Wheatley is working at a computer terminal in a well-lit, cluttered room of Insight Studios. There are piles of original art by Mark, Marc Hempel, and Frank Cho and copies of their comic books, including: *Titanic Tales*, *tug & Buster*, *Radical Dreamer*, *The Clone Conspiracy*, and *University*. There is also a "mock-up" of *Liberty Meadows* #1. On the computer screen is a script in progress for a television show.

Wheatley: (To himself) What would a troll do with a bag of bats?
Sound of a door slamming. Mark looks at his watch.

Wheatley: 1:30! Frank's early.

Frank Cho bounds into the room with barely restrained energy.

Cho: Hey you dirty old hippie! What's new?

Wheatley: I'm racing to meet my deadline on this TV script. And don't forget, Maggie at *CBG* wants me to interview you.

Cho: How's the first issue of *Liberty Meadows* coming?

Mark hands Frank the *Liberty Meadows* "mock-up."

Wheatley: See for yourself. That's the photocopied version. The real thing should be in the comics shops in a few days.

Frank carefully inspects the "mock-up."

Cho: This looks good. Are the strips going to be this large?

Wheatley: Yup. Two strips to a page, eight weeks to each issue.

Cho: Great. Brandy's breast size has never been larger!

Wheatley: Frank, Frank — why don't you say something about your great new cover art, the heavy cover paper, the extra-white paper stock? I mean, you've really got to stop with all these breast comments.

Cho: Why? Brandy is just a typical, healthy, red-blooded, all-American professional Veterinary Psychologist in D cups. And besides, it sells copies.

Wheatley: OK, OK.

Frank stares at the "mock-up" for a beat.

Wheatley: What is it, Frank? Did I get a strip out of order?

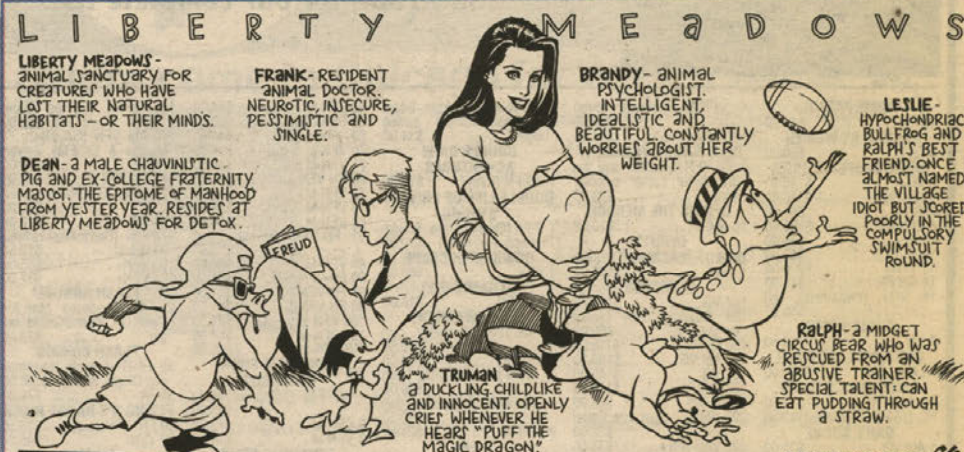
Cho: Naw — I was just thinking back on how I created these characters. It was a few years ago, while I was attending the University of Maryland to get my degree in nursing ...

Mark looks distressed, as the room starts to melt and fade like a mirage.

Wheatley: Frank! Stop it! You're slipping into a flashback!

Exterior: UMD campus dorm, day.

Leaning out of a fourth-floor window, a pig in shorts and baseball cap and a midget circus bear are dropping water balloons on the passing



nursing students, mostly women. Two lovely ladies are cursing and wringing the water out of their drenched hair. Their T-shirts cling revealingly. Frank and Mark appear suddenly, directly in the line of fire.

Dean: Bombs away, Ralph!

Ralph: Wait! Dean! There's nothing sexy about those two! They're guys! Wait! I think the tall blond with long hair could be a woman — an ugly woman!

Two water balloons smack into Frank and Mark.

Cho: Yah! Water! Dean? Ralph? Smeg! I'm back in school!

Wheatley: Snap out of it, Frank! You've trapped us in a flashback. I've got a deadline! Now, how are we gonna get out of here?

Fade out.

Act 2

Interior: UMD dorm room, day.

Dean and Ralph are sitting on a bed, drinking beer. Mark and Frank are toweling off. Dean is smoking.

Cho: Dean, you know it's against dorm rules to be smoking in here.

Dean: Yeah, I'm trying to quit — this is only my 22nd cigarette today.

Ralph: And it's not even lunch yet!

Dean: It's filtered! Back off! So, Frank — this is your flashback. Why are you here?

Cho: I'm showing Mark where I got my characters for *Liberty Meadows*.

Ralph: *Liberty Meadows*? I thought your strip was called *University*. [Pronounced "University Squared"]

Cho: Yeah, I even published a book of the strips called *University*. But after I got out of school, I got the strip syndicated as *Liberty Meadows*.

Dean: Syndicated? Hey, you must be rich with a ranch in Montana! Could you spare some cash to buy a keg?

Mark wanders to the open door and looks up and down the hall.

Wheatley: Look, Frank, if we're stuck in your flashback, at least we could meet the real Brandy. I mean, I see that your dormmates were the inspiration for your critters. So there is a real Brandy, right?

Frank looks uncomfortable.

Cho: Uh, yeah ... sort of ...

Dean: I could really use a keg. A keg for me and a hooker for Ralph!

Ralph: Your mama!

Wheatley: Frank — about Brandy? Where is she?

Frank slicks back his wet hair, as the room begins to melt and fade away.

Cho: All right. I'll show you.

Wheatley: Oh no! Another flashback!

*Interior: Elementary school, day.
Frank and Mark are looking in through the window of a first-grade class.*

Cho: That's me. I'm drawing Brandy for the first time.
*A very young Frank Cho is drawing at his desk hidden by a text book.
The teacher surprises young Frank and grabs the drawing.*

Teacher: You know drawing during math is against the rules. Let me see that drawing. Is this supposed to be a drawing of me?

Young Frank: Uh ... yes?

Teacher: I think you need to go stand in the corner of the room.

Young Frank: I ... I can't. I can't stand up. I would love to, but I can't stand up. Please don't make me.

*The drawing is not bad, showing a reasonably attractive, naked lady.
Outside the window, Adult Frank hides his face in his hands.*

Wheatley: This teacher is supposed to be Brandy?

Cho: No. I was trying to draw Lynda Carter — you know — Wonder Woman!

Wheatley: So why did you say it was a picture of your teacher?

Cho: It's one of those trick questions women ask. I've never known how to answer it. I thought she would like it if she believed I thought she was pretty. Should I have told her it was Lynda Carter?

Wheatley: Ummm, no. Either way you were toast. So as long as you're answering the hard questions: Why a duck?

The elementary school melts and fades away.

*Exterior: Korea, night.
Snowstorm, candle light. Korea. December 1971. Through the falling snow two ghostly figures wander.*

Ghost of Christmas Future: Where is London Bridge? Can you see anything in this snow?

Scrooge: You're lost! I can't believe it! At least those other spirits knew their way around! Bah, humbug!

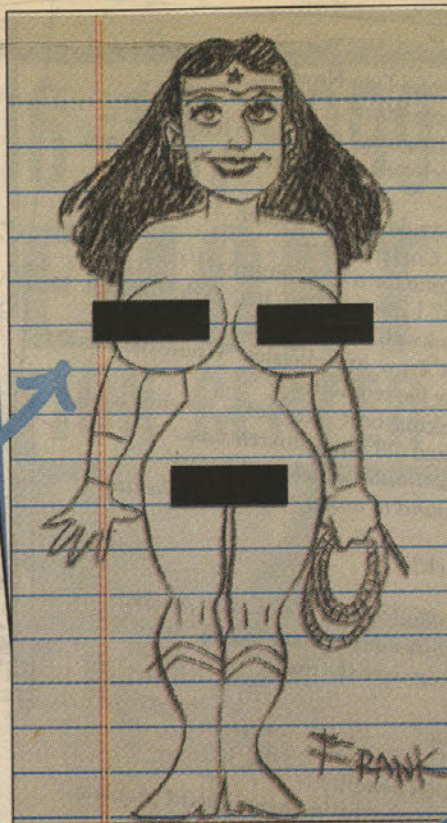
Ghost of Christmas Future: Wait, I see faint candlelight — there's a house. I'll ask for directions.

Ghost knocks at door.

Door opens and a Korean man carrying a candle leans out.

Mr. Cho: Hello? You aren't the mid-wife! Where is the midwife? My wife is in labor, the power is out, and the midwife is late!

*A woman screams from within the house.
Mr. Cho looks back into the house.*



Ghost of Christmas Future: I'm sorry, but my friend and I are lost. What country is this?

Mr. Cho: Country? This is Korea! Now go away, you silly English types! I'm having a baby!

The door slams in the Ghost's face.

Ghost of Christmas Future: Oh, you must be Mr. Cho.

Scrooge: Cho?

Ghost of Christmas Future: Gesundheit! Yes, he was scheduled to be my next visit.

Scrooge: What's so important that you're wasting my time?

Ghost of Christmas Future: I wanted to warn the Chos that, if they name their son Duk, he'll grow up to be a cartoonist. And, worse, he'll draw himself as a duck in his silly college humor strip. So if you could be patient for just a minute ...

Scrooge: Absolutely not! I'm a busy man! Let's get on with it!

Scrooge and the Ghost wander off, passing Mark and Frank in the falling snow.

Ghost of Christmas Future: Oh, all right. But that poor, poor boy ...

Mark clutches at Frank.

Wheatley: You're telling me your real name is Duk?

Cho: Uh, yeah. In Korea it's a normal name. It means Dances with Wolves or Draws Big Hooters. I was baptized as "Francesco" in a Catholic church. But it was too late to change my fate.

Wheatley: Or your sense of humor!

*The blowing snow blends to gray, and we melt into another flashback.
Fade out.*

Act 3

Interior: Bedroom closet, night.

Mark and Frank appear in a dark, cramped space.

Wheatley: Ouch! Get your elbow out of my face!

Cho: That's not my elbow!

Both: Aaaaaaaaahhhhhhhh!

Sounds of Frank and Mark frantically attempting escape.

*Suddenly a door pops open, and the two are spilled into the light of a bedroom.
Now they see that they have been stuck in a closet.*

Cho: Man! What a bad day I'm having!

Wheatley: Yeah! So where are we now?

Frank looks around the room, at the Star Wars and Lynda Carter posters and all the piles of comic books.

Cho: This is my bedroom back when I was a kid.

Mark picks up two books and some comics.



Wheatley: Norman Rockwell, Frank Frazetta, and Don Newton?
Frank takes the books from Mark.

Cho: Ah, the giants of illustration. These are the guys I studied to learn how to draw. I spent hours staring at this Rockwell collection and the Frazetta books.

Wheatley: When you weren't staring at this Lynda Carter poster.
Frank stares at the Lynda Carter poster.

Cho: Mmmmm, Lynda! Could you leave us alone for a few minutes?

Wheatley: No! And what about Don Newton? I mean, I like his work, too, but including him with Frazetta and Rockwell?

Cho: Those issues of *Detective Comics* Don drew are classics. When he was inked by Dan Adkins, Batman never looked better.

Wheatley: I think I liked Newton's own inking best. His early fanzine work and his issues of *The Phantom* evoked old pulp illustrations.

Suddenly, a bright shaft of light illuminates Mark and Frank.
The room melts into darkness, and the sound of angry angels fills the air.

Cho: Now what?!

Wheatley: Are you having another flashback?

Cho: This seems like something else...

A wide vista of boiling, angry storm clouds parts above their heads, and a saintly, glowing face glares down upon them.
Mark looks up and recognizes the face.

Wheatley: Maggie!

Maggie Thompson: Where is my interview?

Wheatley: Uhhmm, I'm working on it!

Thompson: Well hurry along with it! I'm on deadline!

Wheatley: Sure thing, Maggie. There's just one, little, insignificant problem.

Thompson: Problem? What problem?

Cho: It's my fault, really — I've got us stuck in a flashback.

Thompson: Flashback? Well, I can fix that! Now meet my deadline!
Then lightning bolts shoot forth from Maggie's eyes, striking Mark and Frank.
There are the sounds of screams and, then, only silence.

Interior: Insight Studios, day.

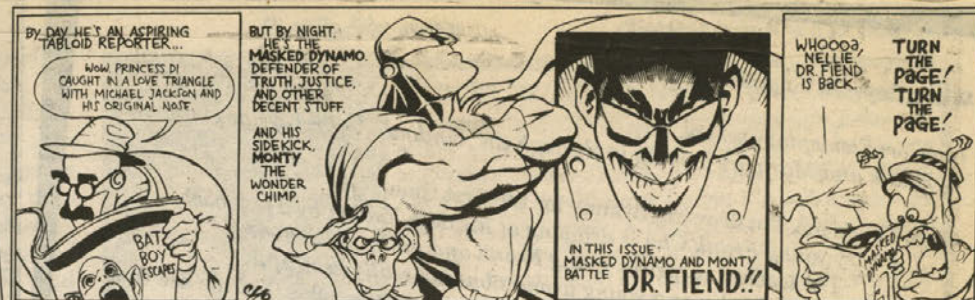
Frank and Mark appear in a puff of smoke. They are back in the computer room of the studio. Sound of a phone ringing. Mark gets down on his hands and knees and kisses the floor.

Cho: Ick. I'm happy to be back, too, but I wouldn't kiss the floor! Especially with all those mystery stains.

Mark spits out a few dust bunnies and paper fragments.

The phone continues to ring.

Wheatley: Blech. I thought we'd never get back.



Mark and Frank both look at the phone. The phone continues ringing.

Cho: You gonna answer that?

Wheatley: It might be Maggie calling about her deadline.

Frank picks up the phone.

Cho: Hello, Insight Studios. Uh, yeah. This is Frank. Uh, yeah. I sent them yesterday. Call FedEx and see where they are. Bye!

Frank slams down the phone.

Cho: Damn!

Wheatley: Was that Creators Syndicate?

Cho: Yeah. I told 'em I sent in this week's strips yesterday. But I haven't even got any ideas yet!

Wheatley: Which brings me to a final question. Where do you get your ideas? Do you order them from Acme Idea Incorporated?

Cho: No. I use the "Jim Davis" method.

Frank walks over to the closed, locked door to his studio.

He takes out a key and unlocks the door.

Cho: Like every "sell out" cartoonist, I've got a staff!

Frank opens the door. Mark looks in.

And there, inside Frank's studio, sits another Frank Cho.

This one is chained to a drawing board, eating a taco and watching an episode of Red Dwarf on a small TV.

Cho: Hey, hoser! What are you doing, goofing off? Those tacos aren't cheap.

Chained Cho: Ulp! Oh! I got this week's strips all done, sir!
Mark looks from one Frank to the other.

Wheatley: This is awful! There's two Frank Chos!

Cho: Not really.

Frank nods at the Chained Frank and begins pulling at his own hair.

Cho: He's the real Frank Cho.

Frank's face pulls away like a rubber mask.

Chimp Cho: I'm just a monkey!

Mark stares at the face of a chimpanzee and then back at the Chained Frank.

Then he carefully closes the door to Frank's studio.
Wheatley: Look, I don't mind publishing your comics or coloring your covers. Just so long as there's only one Frank Cho, I'm happy.

Chimp Cho: You know, Mark, I think this could be the start of a beautiful friendship.

Mark and Frank walk off into the gathering fog.

Wheatley: Yeah — say, where is all this fog coming from?

Chimp Cho: How should I know? You're writing this script!

Wheatley: I am? Then this must be ...

The End



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Dateline: @!!!?★ by FRED HEMBECK

IT'S MY GREAT PLEASURE TO WELCOME AS MY GUEST TODAY THE LOVELY DAISY MAE YOKUM, CO-STAR OF AL CAPP'S LEGENDARY COMIC STRIP, LI'L ABNER!

HELLO, DAISY MAE.

AH SHORE AM HAPPY TO BE HERE, FRED.



OH, BUT THE THRILL IS ALL MINE, M'DEAR. --JUST AS IT WAS BACK IN 1959. REMEMBER? THAT WAS WHEN THE GLITZY MOVIE VERSION OF THE HIT BROADWAY MUSICAL STARRING YOUR LI'L HUBBY FIRST ILLUMINATED THE SILVER SCREEN IN COLORFUL VISTAVISION?

Uh HUH--AND AH RECALL HOW LESLIE PARRISH DID SUCH A FINE JOB FILLIN' OUT MAH POLKA-DOT BLOUSE!



AH!! SAY! ER, I MEAN, I'LL SAY. Y'SEE, I WAS ALMOST SEVEN WHEN THE FILM WAS RELEASED, AND THOUGH MY FAMILY ONLY RARELY WENT TO THE MOVIES--AND MY FOLKS WERE HARDLY WHAT YOU WOULD'VE CALLED COMICS' DEVOTEES--I DISTINCTLY REMEMBER THERE BEING AN UNUSUAL LEVEL OF INTEREST IN SEEING LI'L ABNER ON THE BIG SCREEN.

AN' DIDJA LAHK IT?



WELL, I SURE WANTED TO. IT SOUNDED LIKE A GOOD TIME--A LIVE ACTION CARTOON AND ALL THE FUN THAT IMPLIED. TURNED OUT, THOUGH, THAT THE STORY MAINLY DEALT WITH VARIOUS PEOPLE TRYING TO COERCE VARIOUS OTHER PEOPLE INTO MARRIAGES THEY WERE RESISTANT TO, AND ALL THE WHILE, SINGING! HARDLY A SEVEN YEAR OLD BOY'S MOST DESIRABLE SCENARIO--HECK, I WOULD'VE HAD MORE FUN STAYING HOME WATCHING POPEYE CARTOONS ON THE TUBE!

:Gasp:

ARE YOU SAYIN' YOU PREFER THAT OLIVE OYL CREATURE TO ME??



NO NO NO DAISY MAE--NEVER!! LOOK, MY WHOLE POINT IS THIS: A COUPLE YEARS BACK, THE MOVIE TURNED UP ON TV, AND ON A WHIM, I DECIDED TO GIVE IT A BELATED SECOND CHANCE--ONLY TO GET A WHOLE LOT MORE THAN I BARGAINED FOR!

YUP, THAT UNBILLED CAMEO BY JERRY LEWIS SHOCKS A WHOLE LOTTA FOLKS.



IT WASN'T JUST THAT. YOU HAVE TO UNDERSTAND THAT, IN A LOT OF WAYS, IT WAS A COMPLETELY DIFFERENT WORLD BACK IN '59. MY REFERENCE POINTS WERE BLACK AND WHITE, SMALL SCREEN IMAGES--THE CONSERVATIVE, MODEST LIKES OF DONNA REED, NOEL NEILL, JUNE CLEAVER--THOSE WERE MY PRIMARY FEMALE ROLE MODELS, COMPRENDE?

ALONG WITH THAT OYL WOMAN, NO DOUBT.



WHILE VIEWING THE OPENING NUMBER FOR THE FIRST TIME IN OVER THIRTY YEARS, ONE OF MY MOST VIVID, INTENSE CHILDHOOD MEMORIES SUDDENLY CAME FLOODING BACK, REPPRESSED ALL THAT TIME BY MY CONSCIOUS MIND, BUT JUST WAITING FOR THE NECESSARY STIMULUS TO BE TRIGGERED AGAIN.

THAT'S ALL VERY NICE, BUT I'M AFRAID AH'VE FORGOTTEN, TOO--JUST WHAT WAS IT YOU SAW?



GIRLS!! AND--OH MY--LOTS OF 'EM!! DANCING AROUND THE STYLIZED DOOPATCH SETS IN THE SKIMPHEST OUTFITS MY YOUNG EYES HAD EVER BEHELD--SHOELESS, BARE-SHOULDERED, AND WEARING THE SHORTEST OF SHORTS!! OH, THE FLESH!! THE FLESH!!

WHY, SHORE--THAT'S THE WAY WE GALS ALWAYS DRESSED FOR MR. CAPP'S PANEL STORIES!?



YES, BUT DID YOU EVER STOP AND CONSIDER WHAT A DIFFERENCE IT MIGHT MAKE SEEING THAT CLOTHING NOT ON SMALL, WELL-RENDERED CARTOON CHARACTERS, BUT ON A GROUP OF BEAUTIFUL, LIVE STARLETS? ON A MASSIVE SCREEN? SITTING IN THE DARK?? WHEN YOU'RE BARELY SEVEN YEARS OLD?? GOOD GOSH, WOMAN, I'D NEVER SEEN THAT MUCH FLESH IN MY LIFE!?

STOP, AH'M BLUSHIN'!



I'M SORRY, DAISY MAE--I'M REALLY TRYING NOT TO SOUND LIKE A PERVERT (OR SEXIST, FOR THAT MATTER), HONESTLY I AM--BUT YOU CAN'T BEGIN TO IMAGINE THE IMPRESSION YOU AND THE OTHER LADIES HAD ON ME WHEN I FIRST SAW THAT SCENE. I'M ONLY SURPRISED I SUPPRESSED THE MEMORY OF IT, BUT I GUESS IT WASN'T PROPER FOR LITTLE BOYS TO ENJOY STUFF LIKE THAT IN THOSE DAYS. STILL, IT EXPLAINS A LOT...

SUCH AS?



GIRLS, AND WHY I LIKE 'EM--PARTICULARLY OUTFITTED IN MINIMAL CLOTHING SO AS TO EXPOSE MAXIMUM FLESH! ALL THESE YEARS, I THOUGHT IT WAS JUST A PERSONALITY QUIRK ON MY PART, BUT IT TURNS OUT IT'S ALL DUE TO MY FOLKS CARTING ME OFF TO SEE LI'L ABNER WAY BACK WHEN, AND I JUST WANTED TO TAKE THIS OPPORTUNITY TO THANK YOU!

YOU'RE WELCOME--AH THINK.

BUT, UM, TELL ME--HOW'D YOU LAHK THE REST OF THE MOVIE?

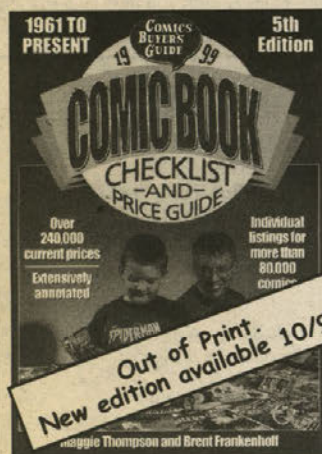


UNFORTUNATELY, AFTER THAT GANG-BUSTERS OPENING, I STILL FOUND IT A BIT SLOW GOING AND SOMEWHAT PEDESTRIAN--BY NO MEANS A TURKEY, BUT IT CERTAINLY WASN'T SINGIN' IN THE RAIN, EITHER.

Sigh. AH GUESS WE TAUGHT TH' BOY TO BE AH LIFELONG CRITIC AS WELL...



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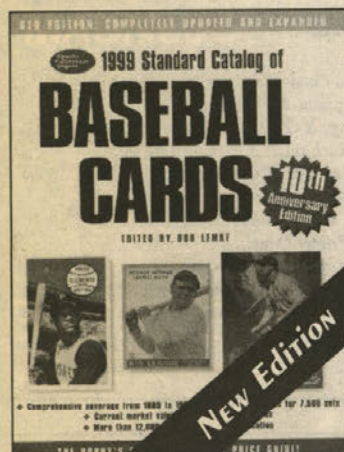
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SUN
JUN 20

Heroes Convention '99 in Charlotte, N.C. Final day. See Calendar Notes.

Father's Day

Born on this date:

John E. Workman Jr. (1950)
Stephan K. Lau (1965)

MON
JUN 21

Born on this date:

Leonard (John) Clark
Al Hirschfeld (1903)
Gary Carlson (1957)
Barry D. Petersen (1961)
Laughland Pelle (1969) 30 years ago

TUES
JUN 22

Born on this date:

Alan Gordon (1953)
Susan Barrows (1956)
Kevin Fagan (1956)
Paul Simone (1956)
Armando Gil (1959) 40 years ago
Bill Jaaska (1961)

WED
JUN 23

CBG #1338 ships — featuring science-fiction comics, including a look at what Jim Shooter has in store for *Battlestar Galactica* and a chance to win this issue's original *Galactica* cover painting!

Born on this date:

Frank Bolle (1924) 75 years ago

THURS
JUN 24

Born on this date:

Doreen Frederick
Alan N. Zelenetz (1948)
Russ Maheras (1954) 45 years ago
Denis Rodier (1963)
Kevin VanHook (1965)

FRI
JUN 25

Born on this date:

William Woolfolk (1917)
Alex Toth (1928)
Jerry Bingham (1953)

SAT
JUN 26

Born on this date:

Warren Kremer (1921)
Jerry Bails (1933)
Bob Weber (1934) 65 years ago
Tom DeFalco (1950)
Terry Tidwell (1954) 45 years ago
Gerry Giovino (1960)

Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

CBG

Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the **CBG** features *What, Where, and When* and *Now Appearing*.

• **Heroes Convention '99**, June 18-20 at the Charlotte Convention Center, 501 South College St., Charlotte, NC. Guests include: John Byrne, Colleen Doran, Harlan Ellison, Gil Kane, George Pérez, and Mark Waid. Info: (704) 375-7463.

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on cur-

rent exhibits: (561) 391-2200. **Current exhibit:** *Tarzan from Foster to Disney*, through Sept. 19. Tarzan art by Hogarth, Foster, Manning, and other talents who have worked on *Tarzan* strips and comic books.

• **Marvelmania**, an exhibit of original art for Marvel comics of the '60s and '70s, will run through the summer at American Dream Gallery, 72 Walcot St., Bath, United Kingdom. Featured artists include Jack Kirby, Dick Ayers, Don Heck, John Romita, Gene Colan, Gil Kane, Marie Severin, Johnny Craig, and John Buscema. Info: 01225 424881.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future **CBG** Calendars.

Note: Ⓢ indicates a rescheduled comic book that appeared in a previous **CBG** Calendar.

A List

- Ⓢ True Detective Mysteries #1, \$2.95 (Apr)
- Ⓢ Will Eisner's *Heroes of Sports* #3 (of 3), \$2.95 (Apr)

Archie Comics Publications

Betty & Veronica Spectacular #37, \$1.79
Jughead #120, \$1.79

Awesome/Hyperwerks

- Ⓢ Avengelyne #2, \$2.50 (Mar)
- Ⓢ Coven Vol. 2 #4, \$2.50 (Mar)

Bomb Pop

- Ⓢ Bomb Pop Comics & Stories #1, \$3.50 (Apr)

Caliber

- Ⓢ Helsing: Dawn of Armageddon, \$3.95 (Mar)

Dark Horse

Blade of the Immortal: Food #34, \$3.95
Ghost Vol. 2 #10, \$2.95
Madman Comics #14, \$2.95
Nathan Never #4 (of 6), \$4.95
Sergio Aragones' Boogeyman TPB, \$9.95
World Below #4, \$2.50
Zombieworld: Tree of Death #1 (of 4), \$2.95

DC Comics

Astro City Vol. 2 #18, \$2.50
Authority #4, \$2.50

Batman: Bullock's Law, \$4.95
Batman #1, \$1.99
Detective Comics #735, \$1.99
DV8 #29, \$2.50
Flash #151, \$1.99
Flinch #3, \$2.50
Hellblazer #140, \$2.50
JSA #1, \$2.50
Legion of Super Heroes #118, \$2.50
Looney Tunes #55, \$1.99
Manhunter: The Special Ed, \$9.95
Planetary #5, \$2.50
Robin #67, \$1.99

Superman #147, \$1.99
Wonder Woman #147, \$1.99

Drawn & Quarterly

- Ⓢ Palooka-Ville #13, \$3.75 (Mar)

Fantagraphics Books

- Ⓢ Penny Century #5, \$2.95 (Mar)

Marvel Comics

Deadpool #31, \$1.99
Earth X #5 (of 12), \$2.99
Gambit #7, \$1.99
Iron Man 1999, \$3.50
J2 #11, \$1.99
Webspinners: Tales of Spider-Man #8, \$2.50

Wolverine #141, \$1.99
X-Men 1999, \$3.50

Too Hip Gotta Graphics

- Ⓢ Wahoo Morris #3, \$2.75 (Mar)

Vanguard Comics

- Ⓢ Tales from the Edge Bill Sienkiewicz Special #15, \$4 (May)

Viz Communications

Galaxy Express 999 Vol. 2, \$16.95
Pokémon: Vol. 2 Pikachu Shocks Back #4 (of 4), \$2.95
Pulp Vol. 3 #7, \$5.95
Ranna 1/2 Part 8 #3 (of 13), \$2.95

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the **CBG** Calendar.

A List: Hollywood's Golden Era 1930s #3 (of 3) (Apr)

Wild Animals #1 (Feb)

ABC: Bad Apples Vol. 2 #2 (Mar)

Acclaim: Deadside #4 (of 4) (May)

Amazing Aaron: Grrrl Squad #2 (Jun)

Antarctic: Deviant: Comic Book Journal of Strange Sexual Practices #2 (of 2) (May)

Anthill: Space Girl #1, \$2.50 (Jun)

Arrow: Arrow Spotlight: Red Vengeance, (Mar)

Happy the Clown Manga Special #1 (May)

Authority: High-Top Ninja #4 (Mar)

Samson #2 (Mar)

Awesome/Hyperwerks: Fighting American: Dogs of War #4 (Dec)

Re:Gex #2 (Aug)

Caliber: Kilroy: Dawn of Armageddon (Mar)

Magus: Dawn of Armageddon (Mar)

Salome #1 (Mar)

DC: Body Doubles #3 (of 4) (Apr. 18-24)

Darkchylde: The Legacy #4 (May 23-29); rescheduled for August.

Dreamriders: Flat Black #3 (May)

Rabid Monkey Vol. 2 #2 (Mar)

Fisher Media: Many Reincarnations of Lazarus #2 (Mar)

Hamlyn: Slaine Demon Killer (Dec); rescheduled for August.

Highwater: Perfect Example TPB (Mar)

Image: Espers #8 (Sep)

Hellcop #5 (Apr)

Jack Hammer: Bad Candy Comix #0, #1 (Apr, May)

Bad Candy Magazine #2 (Mar)

Maximum Manga X Comix #0-2 (Apr-Jun)

London Night: Switch B.L.A.Z.E. Manga #1 (May)

Marvel: Daredevil #9 (May 16-22); rescheduled for August.

Re-Visionary: Carnal Comics: Midori #1 (Apr)

Rolling Thunder: Wasted Lands Omnibus Vol. 1 (Apr)

Wasted Lands Primer (Mar)

Sirius: Poe #18 (May); rescheduled for August.

Solson: Execution, Torture, and Other Devices of Horror (Apr)

Not Just Perverted Story Illustrated #1 (Mar)

Topless Brain Surgeons #1 (Mar)

Troma: Tromeo and Juliet #2 (of 2) (Mar)

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through June 4.

Amaze Ink/Slave Labor: Love in Tights: Spring Fling #1, \$2.95 (May)

Mister Blank #10, \$2.95 (May)

Patty Cake & Friends #14, \$2.95 (May)

Skeleton Key Vol. 2 #2 (of 4), \$2.95 (May)

Sparks #1, \$4.95 (May)

Stray Cats #3, \$2.95 (May)

Sugar Buzz #6, \$2.95 (Apr)

Antarctic: Best of Gold Digger Annual Vol. 1, \$2.99 (May)

Archie: Archie #486, \$1.79 (May)

Betty & Veronica Digest #105, \$1.99 (May)

Cheryl Blossom #24, \$1.79 (May)

Veronica #90, \$1.79 (May)

Arrow: Land of Oz #4, \$2.95 (Apr)

Awesome/Hyperwerks: Coven Vol. 2 #3, \$2.50 (Feb)

Caliber: Legend of Camelot: Excalibur, \$2.95 (Apr)

Chibi-Pop: Chibi-Pop Manga #6, \$3.95 (May)

Claypool: Deadbeats #35, \$2.50 (Apr)

CPM: Dark Angel #1, \$2.95 (May)

Urotsukidōji: Legend of the Overfiend #11, \$2.95 (May)

Cup o' Tea: Xeno's Arrow #3, \$2.50 (Jun)

Dancing Elephant: Kane #24, \$2.95 (Nov)

Dangle: Troubltown: Funky Hipster Trash #6, \$6.95 (Jun)

Dark Horse: Oh My Goddess! The Fourth Goddess #2 (of 8), \$2.95 (May 30-Jun 5)

Star Wars Episode I: The Phantom Menace: Obi Wan Kenobi (two covers), \$2.95 (May 30-Jun 5)

Star Wars: The Last Command TPB, \$17.95 (May 30-Jun 5)

DC: 100 Bullets #1, \$2.50 (May 30-Jun 5)

Batman: Gotham Adventures #15, \$1.99 (May 30-Jun 5)

Batman: Legends of the Dark Knight #120, \$1.99 (May 30-Jun 5)

Birds of Prey #8, \$1.99 (May 30-Jun 5)

Crimson TPB, \$12.95 (May 23-29)

Cruel and Unusual #3 (of 4), \$2.95 (May 30-Jun 5)

DC One Million, \$14.95 (May 30-Jun 5)

DV8 #28, \$2.50 (May 23-29)

Gen13 #41, \$2.50 (May 30-Jun 5)

Giant Batman Annual #1 Facsimile Ed., \$4.95 (May 30-Jun 5)

Preacher #52, \$2.50 (May 30-Jun 5)

Promethea #1, \$3.50 (May 30-Jun 5)

Scooby-Doo #25, \$1.99 (May 30-Jun 5)

Starman #56, \$2.50 (May 30-Jun 5)

Superman Adventures #34, \$1.99 (May 30-Jun 5)

Vext #6 (final issue), \$2.50 (May 30-Jun 5)

Drawn & Quarterly: Extended Dream of Mr. D #3 (of 3), \$3.50

Louis Riel #1, \$2.95 (Jun)

Eddie Campbell: Eddie Campbell's Bacchus #44, \$2.95 (Apr)

Egmont/Fleetway: 2000 A.D. #1142, #1143, \$2.95 (Apr, May)

Judge Dredd Magazine #54, \$6.95 (May)

Fantagraphics: Eros GN 41: Coley Running Wild Book 4: The Destiny Coast, \$19.95 (May)

Image: Aria #3, \$2.50 (Feb)

Complete Alex Toth Zorro TPB, \$18.95 (Apr)

Spirit of the Tao #10, \$2.50 (May)

Tales of the Witchblade #7, \$2.95 (Apr)

Lone Star: Pantheon #4 (of 12), \$2.95 (Jun)

Marvel: Cable #70, \$1.99 (May 30-Jun 5)

Captain America: Sentinel of Liberty #12, \$2.99 (May 30-Jun 5)

Fantastic Four #20, \$1.99 (May 30-Jun 5)

Spider-Man: Chapter 1 #10 (of 12), \$2.50 (May 30-Jun 5)

Spider-Woman #2 (two covers), \$1.99 (May 30-Jun 5)

Thor #14, \$1.99 (May 30-Jun 5)

Uncanny X-Men #371, \$1.99 (May 30-Jun 5)

X-Force #92, \$1.99 (May 23-29)

Metaphrog: Strange Weather Lately Vol. 1, \$9.95 (Mar)

NBM: Noe's Ship of Fools, \$10.95 (May)

Treasury of Victorian Murder Vol. 4: Fatal Bullet, \$8.95 (May)

Oni: Crash Metro and the Star Squad, \$2.95 (May 9-15)

Radio: Genus #35, \$2.95 (Apr)

Re-Visionary: Carnal Comics: Minka #1, \$3.50 (Apr)

Sirius: Akiko #33, \$2.50 (Apr)

Mosaic #2 (of 5), \$2.95 (Apr)

Oh My Goth! #4, \$2.95 (Apr)

Poe #17, \$2.50 (Apr)

Slab-o-Concrete: Missive Device: Artbabe, \$2.25 (Jan)

Missive Device: Hairly Mary in Grrrl, \$2.25 (Jan)

Witch, \$9.95 (Apr)

Thinktank: Hysteria #1, \$2.95 (Jun)

Viz: Neon Genesis Evangelion Book Four #4 (of 7) (two versions), \$2.95 (May 30-Jun 5)

No Need for Tenchi Part 7 #2 (of 6), \$3.25 (May 30-Jun 5)

Silent Mobius: Into the Labyrinth #1 (of 6), \$2.95 (May 30-Jun 5)

Westhampton: Jetlag, \$14.50 (Apr)

COMIC SHOP DIRECTORY

The following is a listing of comic shops across the country, arranged by state. Be sure to mention that you saw it in CBG!

Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

The stores bearing the PACER logo are members of the Professional Association of Comics & Entertainment Retailers.

Stores interested in becoming a PACER member and being listed in this section should call 718-622-3224.

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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only \$3.50 an issue. You can buy this space in increments of 26 or 52 issues, for \$91.00 or \$182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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Name: _____

Contact person: (This will not appear in the listing) _____

Address: _____

City: _____ State: _____ Zip: _____

Phone: _____ FAX: _____ Do you carry Comics Buyer's Guide in your store? _____

Description: _____

Photocopies Accepted

SUPER TRADERS

Super Trader ads are available for \$114.00 each. Super Traders are designed by the advertiser on 8-1/2" x 8-1/2" paper. We reduce the ad to 5" x 5" size. Super Trader ads are a low cost form of advertising. Because of this, CBG does not typeset, screen photos, add logos, artwork or credit card symbols to Super Trader ads.

The final Pedigree books from my historical collection that will be sold

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Flash #9 Lamont Larson VF-
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30	VG	\$ 22
35	VG/FN	\$ 25
37	VF	\$ 65
44, 47	GD	\$ 2
60	FN	\$ 7
81, 91, 95	NM	\$ 45
140	VF	\$ 5
147	NM	\$ 16
Annual 2	VG/FN	\$ 45
Special 4	FN	\$ 20
Special 8	FN/VF	\$ 11

AVENGERS

68	FN	\$ 3
96	NM	\$ 35
98	NM	\$ 20
102, 106, 108, 109	NM	\$ 10
112 1st Mantis	NM	\$ 12
113, 119	NM	\$ 8

BATMAN

142	VG/FN	\$ 27
166	VG/FN	\$ 14
174	VG	\$ 7

CONAN

1	NM	\$ 175
2	FN/VF	\$ 15
13	NM	\$ 25
17	NM	\$ 10
21	NM	\$ 15
23 1st Red Sonja	NM	\$ 28
24 Red Sonja	NM	\$ 15
30	NM	\$ 5

CAPTAIN AMERICA

104	FN/VF	\$ 14
111	FN/VF	\$ 16
123, 124, 130, 133	NM	\$ 9
129, 142	VF	\$ 4
144, 145	NM	\$ 7
146 - 149	VF/NM	\$ 6

DETECTIVE COMICS

285	VG/FN	\$ 22
376	VF	\$ 16
390	FN/VF	\$ 10
396	VF/NM	\$ 14
436	NM	\$ 12

DOOM PATROL 1964

86 1st issue GDVG \$ 10

FANTASTIC FOUR

14 Sub-Mariner	GDVG	\$ 40
16 Dr. Doom	VG	\$ 55
60	VG	\$ 7
105, 106, 111	NM	\$ 18
107	VF/NM	\$ 10
110	VF/NM	\$ 10
113	VF/NM	\$ 6
114	NM	\$ 15
115, 116 Dr. Doom	NM	\$ 15
118, 119	NM	\$ 13
130, 132	NM	\$ 10
138, 148	NM	\$ 6
150	NM	\$ 11
151 - 154	NM	\$ 7

FLASH

108	GDVG	\$ 36
131	FN/VF	\$ 40
146, 150	FN	\$ 9
207	FN	\$ 3
Annual 1	FN/VF	\$ 140

FOREVER PEOPLE

3, 4	NM	\$ 20
6, 8, 9	NM	\$ 10

GREEN LANTERN

26, 30, 31	VG	\$ 15
48	FN	\$ 14
50	VG	\$ 10
53	VG/FN	\$ 7
54, 64, 71	VG/FN	\$ 5
56, 85	FN	\$ 10
57	FN/VF	\$ 20
78	VF/NM	\$ 27
86	VF/NM	\$ 40

HULK

6	GDVG	\$ 140
103	VF	\$ 27
106	VF/NM	\$ 36
108	FN	\$ 10
112	VF/NM	\$ 18
119, 121	VF	\$ 6
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\$350,000 SEARCH for quality comic book collections!! Buying most everything from 1933-1972. Serious buyer. Rick Semowich, 56 John Smith Road, Binghamton, NY 13901. 607-648-4025.

4130

DC, FOR SALE

BROTHER POWER The Geek #1, #2, set Fine. \$24 ppd. Bill Karpin, 1901 Coleman Ln., Fredericksburg, VA 22407-1315 or jkrpn@aol.com

PREACHER SALE #1-3, \$18 each; 4-7, \$7 each; 8-11, \$4 each; 12 \$8, all NM, multiple copies. John 212-556-4758.

"SWORD/ AZRAEL" set, NM, \$20. "Deadman Connection" set, NM, \$10. "Marvels" #1, NM, \$7. Stooges' video "Soup to Nuts". \$25. Lee, 2839 Marlbank, Sterling, MI 48310.

BRAVE AND BOLD #30 Good, \$70; Flash #119 Fair+, \$10; #147 VG, \$10; #155 Fine+, \$20; Hawk and Dove #1 VF-, \$20. Pete 616-676-0146.

BABYLON 5 3(3), 4(12), 5(1), 6(2), 7(5), 8(8), 9(24), 10(1), 11(8), \$270, plus S&H. Write to reserve. Don Hicks, 55 Yeatts Court, Martinsville, VA 24112.

NEW TEEN Titans (1980) 2-5, 7-8, 10, 16-18, 20, 22-25, 27-31, 33-34, 37-51, 53-71, \$96 for all. S.R. Klein, 717 36th St., Lawton, OK 73055.

HOUSE OF Mystery 72 VG+, \$25; 30 VG, \$38; 82 FN+, \$30; 81 VG, \$16; Adventure 428 NM-, \$32; Batlash 1 VF-, \$16. Fred 201-864-2252.

4130

DC, FOR SALE

DC COMICS presents #1, #85 \$4 ea., Detective #600 \$2.50, #627, #660, #682 (embossed cover) \$2 ea.; all NMs; \$2 postage; K. Kuykendall, 3997 Westover, Danville, VA 24541.

SUPERMAN #264 FN+, 265VF, 269 FN+, 270VF-, 274VF, 279 VF+, 283 VF, 287 VF+. All for \$21 ppd. Mike 978-937-0990. mandmcassidy@mediacore.net

GREEN LANTERN: Both Emerald Dawns, GL 1-8 (1990s). Yours for \$5 plus postage. Keith 606-356-0087.

FLASH 214, AKA DC 100 page spectacular #11. A Nice Fine for \$10 plus postage. Keith 606-356-0087.

GREEN ARROW II 1-54; 4 annuals and "Wonder Years"; all for \$15 plus postage. Keith 606-356-0087.

TARZAN 210, 228, 229, 232, 234-243, 252-258 Avg. F, Tarzan Family 60, 61, 63-66, VF. \$50 ppd. Ambrose, 2208 Saratoga, Austin, TX 78733. mikeargo@flash.net

TALES OF the Unexpected #40, VF- \$450; Detective #233, VFV \$325; World's Finest #73 VGF (scarce) \$200. Phone or fax: 516-783-6418.

4131

DC, WANTED

ARCHIVES: JLA #4, Golden Age, Green Lantern, Dark Knight #3, Superman Action #3- below retail only. Cliff 303-424-8762 or seagm@mstg.net Hey DC, collect Martian Manhunter!

LOOKING FOR: First 300 issues of DC's Superman in mint condition. Will pay good money (within reason). Call Derrick Wayne Ray 773-928-8266 or write Derrick Wayne Ray, 12413 South Parnell, Chicago, IL 60628.

WANT TO trade Marvel Treasury Edition #5, Hulk, for DC Limited Collectors Edition, C-49 Legion Super Heroes. Sam Scruggs, 9961 Arnold Rd., Jax., FL 32246.

WANTED: WITH one Magic Word, Shazam #s 11, 20, 26, 30, 32, 33, 35. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

AMAZING WORLD of DC comics, all issues wanted, especially 9, 12, & 14. FVF or better. Shannon Link, 36 Spring Hollow Rd., Salt Lick, KY 40371. 606-683-3707.

THE BOUNTY Hunters are after your comics. Let us complete your collection. A comic book search service. We hunt them down. Call now 540-344-6217, leave message.

WANTED: ATLANTIS Chronicles, 4, 6, 7. Green Arrow 58, 72. Green Lantern 47, 64. Starman 6, 7. E-mail: spectre@theremc.com

LOOKING FOR Super Boys #s 68 and 73 in Good or Good+. Art Hullinger, Box 108, RR#6, Decatur, IL 62521-8826.

LOOKING FOR Sugar & Spike #79 through #85 in strict NM condition. Willie Costello, 176 Park Lane, Trumbull, CT 06611. e-mail: wjccpamst@aol.com or fax 203-268-1047.

BEST OF DC (Blue Ribbon Digest) #62, 67; Adventure #494-495, 497-500 (Fine price or lower). David, 1999 Kings Highway, #134B, Port Charlotte, FL 33980. youngtrek@aol.com

CRISIS ISSUES needed: 6, 8-11, need several issues of each, also need Emergency comics and magazines and Ronald McDonald comics. Please call Boyd 512-250-2618.

HOUSE OF Mystery #254. Paying \$1 plus postage for VG or better condition copy. Frank Lloyd Jr., PO Box 270, Richwood, WV 26261. Thank you.

WANTED: ADVENTURE 253 VF/VF+ or better condition, top dollar paid!! Superboy 80 VF+ or better. 513-794-9565.

4140

DELL/GOLD KEY/WHITMAN
FOR SALE

UNCLE SCROOGE #4 Good, \$16; #12 VG-, \$12; Daisy Duck's Diary #1150 VG, \$9; #1055 Good, \$6; Pogo Possum #16 Good, \$10. Pete 616-676-0146.

BEETLE BAILEY 6F+ \$12, 8F+ \$12, 14F \$7, 15VF \$14, 18VF \$14, 31VF \$9, Peanuts 4VF \$40. Phoenix Enterprises, 223 Fairview, Erin, NY 14838. 607-796-2547.

BUGS BUNNY'S 164- 170 \$6 each (NM). 171-188 (VFV/NM) \$3.50 ea. Under Dog's 11-20 (NM) \$15 ea. F-Troops 4-6 (NM) \$60ea. Kevin 760-723-7269.

STAR TREK whole collection minus #1, 8, 24. Estimated value \$3,000. Will sell as lot only for \$2,000 OBO. Jeff Shaffer 503-824-3553.

4141 DELL/GOLD KEY/WHITMAN WANTED

STILL LOOKING for Howdy Doody #23, 28 and F.C.# 761, 811 in VG condition. Tom Callahan, 328 Beach Ave., Staten Island, NY 10306 or e-mail: sphinx0614@aol.com

4150 DISNEY, FOR SALE

DISNEY'S! MISS any issues? Complete Gladstone, plus most Dells, Whitmans, GK. 16 page listing for two stamps! Dan Lewonczyk, 29 Markwood, Manchester, CT 06040. 860-643-0453.

MICKY MOUSE Waddle Book. Exact reproduction of 1930's rare Disney book. Mint, unopened, Applewood, \$50 postpaid. Wonderful item! John Fawcett, Box 1156, Waldoboro, ME 04572.

FOUR COLORS #343, #429, #701, #703, #714, #897, fair to good. All complete set \$20. Bill Hogan, 30W080 Greenbrook, Warrenville, IL 60555. 630-393-2922.

4151 DISNEY, WANTED

WANTED: CEREAL Giveaway Mini comic "Donald Duck and the Giant Ape". Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

WANTED: THE fine art of Walt Disney's Donald Duck. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

4160 EC, FOR SALE

GAINES FILE copies. Email me for a list at: stardust@hgo.net

MAD ALFRED E. Neuman model kit by Aurora, 1965. Includes box, parts, signs, instructions. Ready for assembly, \$175 postpaid, insured. Marc 516-829-8376.

4161 EC, WANTED

CRIME SUSPENSTORIES reprint (hardback) by Cochran in slipcase, complete set only. E-mail: wschelly@aol.com with price, or call 206-363-1562.

4170 FAWCETT, FOR SALE

CAPTAIN MARVEL Jr. 60, VG, \$26. Mark Drummond, 1302 North 49th Street, Apt. 10, Omaha, NE 68132. 402-553-5804 after 7pm.

THRILL COMICS (1940) Rarest Fawcett. See Overstreet. Serious inquiries contact Ed Sobolack, POB 340192, Austin, TX 78734. 512-261-3251. See you in San Diego.

MARVEL FAMILY #78 Fair/ Good. \$3 plus postage. Nice read! Keith Hammond, 606-356-0087.

4171 FAWCETT, WANTED

WANTED: MARVEL Family #'s 15, 16, 38. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

4180 FOREIGN, FOR SALE

DICK TRACY reprints in French! Six stories from late 1930s. (Futropolis) NM, plastic covered DJ. Make offer. Al, 849 Fernview Dr., St. Louis, MO 63141.

JAPANESE MAGNA translated into English. Other black and white comics also. List available. D. Mark Simpson, 482 Hudson St., Sault Ste. Marie, Ontario, Canada P6C 3P5.

4190 HARVEY, FOR SALE

DICK TRACY: FN #100, 103, 105, 127, 129, 130. Sold as lot, \$63. Money order. Information, write (no calls). R. Bowden, 1907 Texas, Rantoul, KS, 66079-9037.

4191 HARVEY, WANTED

HARVEY COMICS wanted! Need select issues of Spooky, Casper, Hot Stuff, Richie, etc. Phil Carpenter, 6431 Fannin Suite 6200, Houston, TX 77030. E-mail: bumchex@aol.com

4200 HUMOR/FUNNY ANIMALS, FOR SALE

STINZ, COMPLETE! Dreamy 1-14, a fun series, plus first 12 Stinz comics. 26 issues, \$18. David Allen, 8255 Vineyard Ave. #1300-J, Rancho Cucamonga, CA 91730.

ARCHIES 1950s/60s G-VF/NM, 200 different. (Plus 10 free 1950s Harveys). Includes 25¢ Giants (like Pals Gals 6, 9, etc). All \$350 postpaid. Richard 916-568-7711. richardp@statenet.com

CD-ROM! 500+ comic book pages, strips, panels, sketches by Greg Beda. Plus: photos, commentary, \$10 postpaid. PO Box 610154, Redwood City, CA 94061. www.anxst.com

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4201 HUMOR/FUNNY ANIMALS, WANTED

FUNNY ANIMALS, text stories, beginners welcome send one or two page samples. Just for fun! Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

4204 IMAGE FOR SALE/ WANTED

ASTRO CITY, first series, issues 1 and 4. Both NM condition. Issue 1 signed by Alex Ross, \$20 pd. Jeremy 518-768-2176 or e-mail: jermilee@hotmail

SPAWN #'s 1, 18. NM. Will trade for TPB #'s 1, 4, Phil Wagner, 5526 Silver Maple Dr., Arlington, TX 76018-1544.

4210 MARVEL/TIMELY, FOR SALE

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WEB of Spider-Man 1 NM, \$14. Spider-Man NM: 249, \$6, 302, \$05, \$6.75 ea. Add \$3.50. Barry Eller, 309 South Rowan Avenue, Spencer, NC 28159.

AMAZING SPIDER-MAN 11-337, Avengers 3-321, Captain America 100-367, Conan 3-229, Daredevil 2-282, Defenders 1-152. G-NM. 30-50% off guide. SASE assures reply. Wally, Box 76, Waynesburg, Ohio 44688.

ROM 1, 3-6 NMT-2/FN. 7, V/FN, 8 V/F 9-54, solid Mint 1-3 annuals Mint, \$60. Books \$116. Postage \$10. 606-283-2356. Jack Cason, 9 Lakeshore, Florence, KY 41042.

THOR: 383 NM, 75¢; 384 VF, 50¢; 385 NM, \$1.25; 386-390 NM, 75¢ each. P&H \$3. Include SASE. Allen Schuler, 7506 Appletree Way, Louisville, KY 40228.

AMAZING SPIDER-MAN #12 VG+, \$65; #14 VG+, \$220; #19 Fine+, \$100; #34 Fine-, \$25; #98 Fine+, \$35; #100 Very Fine, \$85. Pete 616-676-0146.

CONDITION FREAKS! Second mile highs with certificate of authenticity. All VF/NM FF 82, ASM 89, TTA83. \$50 postpaid to: C. Weed, 3445 Stevens Rd., Weedsport, NY 13166. 315-252-1582.

WHAT IF? (First series) #26 (Captain America had been elected president?) NM \$1.50 add \$1.50 postage. Joseph Pormigiano, 74-56 260th Street, Glen Oaks, NY 11004-1123.

STAR WARS #1 NM \$50. Spectacular Spider-Man #1-#20 VF/NM \$165. X-Men #106-#108 NM \$130. Toth, RRI Box 5975, Smithfield, ME 04978. 207-362-6449.

NEW FANTASTIC Four by Claremont, 16 issues and an annual. Yours for \$10 plus postage. All Mint. Keith Hammond, 606-356-0087.

SPIDER-MAN 1ST 5 issues of Amazing and Parker, plus last Goblin story line (1998). \$10 plus postage. (Byrne disappointed me on these). Keith 606-356-0087.

CONAN IN NM #8, #9, \$25 each; #13, \$20. Incredible Hulk #4, Good, \$100. SAE please, Rob Griffith, 3456 Dixiana Drive, Lexington, KY 40517.

MARVEL MASTERWORKS Vol. #1, 2, 5, 6, 10, and 22. Near Mint, \$50 each volume postpaid. Craig Delich, 2940 North 71st, Kansas City, KS 66109.

UNCANNY X-MEN, Marvel #136, \$20 each, NM/Mint, \$1 shipping. Richard Raley, POB 1603, Riverview, FL 33569-1603.

X-FACTOR 11-22, 27-39, 41-49, \$1 each NM. Shipping \$3 + 20¢/book. Dan Wallace, 1925 N. Atlanta Ct., Tulsa, OK 74110-2518. e-mail: wynd368@aol.com

SILVER SURFERS #6F \$48, #8 G \$11, #12 VG \$15, #18VG \$15 or all four for just \$70. A good investment. 425-822-5579 or 425-487-2900.

MANY MARVEL comics, 70's- present for sale 50¢ & up. (Spider-Man, X-Men, etc...) You pay postage. Call Kirk (818) 842-9024 or e-mail at: ximoc@aol.com

AMAZING ADVS. 1, F+, \$10. Astonishing Tales 1, F+, \$9. Marvel Feature (1971) 4, F-, \$4 includes postage. Ambrose, 2208 Saratoga, Austin, TX 78733. mikeargo@flash.net

MARVEL VALUE Stampbook for sale! First series missing: 48, 50, 60, 92, Fine+ condition. Book #101456, \$15 plus \$2 shipping. Kim Klein, 6027 Brook Court, Clifton, VA 20124.

SILVER SURFE/ Warlock Comics, 75 different including Thanos Quest #1-2, all Infinity Miniseries \$35 postpaid. Charles Slater, 109 Prospect Ave., North Arlington, NJ 07031.

STAR WARS! #7 to #12, #14, #16, #19, annual #1. \$25 each. Flawless NM/Mint postal money order! Rick Jaxon, 3425 E. Chandler Blvd. #224, Phx., AZ 85044 OBO.

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4210 MARVEL/TIMELY, FOR SALE

IRON MAN 122, 124-126, 129-140, annual 4&5 \$30. 141-158, 160-164 \$30, 200-201, 225-229, 232-236, 238-242, \$30, 243-246, 258-277. 281-290 \$40. Bob 718-967-7363.

VARIANTS, ASHCANS, limited signed! Marvel, Spidey, X-men, Bone, Vampi, Gen13, Image, Wizard 1/2's, more. 400+ promo cards/ sheets! Fantasy, movies... Hundreds 99¢! Leave address. 248-442-7726.

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BUYING MARVEL Masterworks #16, #18, #21. \$100; #6, #13, #20, \$70; also buying most others. Atlas, POB 25095, Overland Park, KS 66225. 913-345-1069. chris@atlascomics.com

BUYING COVERS for Hulk #2, Xmen #1 or Tales of Suspense #39. Write DAI, 39 Indian Church Rd., Buffalo, NY 14210.

WOULD LIKE to purchase Spider-Girl #0. Also looking for original Spider-Man daily and Sunday strip artwork. Tom Vanko, 1527 Somerset, Munster, IN 46321-4387.

AVENGERS #136 NM. What's the deal with this book? I've looked for two years at three major conventions and had no luck! Email: bournejudd@aol.com

4220 SCIENCE FICTION/HORROR FOR SALE

STEPHEN KING'S Storm of the Century, both parts on one tape. \$10. Gerald Tilley, 2416 Delaware, Springfield, IL 62702.

STAR TREK- five different paperbacks, \$5, ten different, \$10, "Idony", William Gibson hardback 1st print \$15. Don Walsh, 323 Buchanan, Alexandria, VA 22314-2105. 703-548-5742.

STARWARS: EMPIRE Strikes Back, Complete Story, Mint #39-44, \$27.50; send \$33.63. 1-60 set Mint, \$319.79 shipped. 844 Tittabawassee, Saginaw, MI 48604. 517-754-2430. http://biccomix.com

STAR WARS 1 NM, \$65. 2 NM, \$25. 14 VG+, \$8. Marvel movie showcase (Star Wars 1-6) 1&2 NM; set, \$10. Annuals 2F, \$6. 3 NM-, \$14. David Luhn 501-521-0526.

UNCANNY TALES 52 Fair \$15. Adv in Terror 12, GVG \$39, Adv into the Unknown 28, FVN/NM \$165, Forbidden Worlds 12, FNVFN \$95, Mysterious Adventures 4, FNVFN \$145. 413-549-0852, Jack.

STAR WARS #1 \$40; #2 \$20; #17-70, \$9ea., #90-105, \$13; #106 \$20; #107 \$70. Rick Waugh, 4001 W. 242 St, #A-4, Torrance, CA 90505. 310-373-3831. rickcomics@aol.com

VOODOO 18 G/VG \$30, Strange Tales Annual #1 G \$40, Journey into Mystery #11 G+ (TOS) \$50. Scott 972-267-1594.

CHILLING TALES #17 VG \$95, Black Magic #17 G \$25, Mysterious Adv. #23 G \$35, Mystic #3 G- (TOS) \$35. Scott 972-267-1594.

ADV. INTO Darkness #9 VG \$35, Blackcat #44 VG/F \$35, Men's Adventures #26 VF \$40, Mystic #7 VG+ \$62. Scott 972-267-1594.

4221 SCIENCE FICTION/HORROR WANTED

PETER STRAUB Hardcover books, signed/ limited editions, and magazine appearances. Paul Iacono, 610 Surrey Glen Circle, Hendersonville, NC 28739-9731.

STEPHEN KING Hardcover books, signed/ limited editions, and magazine appearances. Paul Iacono, 610 Surrey Glen Circle, Hendersonville, NC 28739-9731.

4240 UNDERGROUND, FOR SALE

LARGEST SELECTION of undergrounds. More than 1,200 items, rare, out of print, current. For list, send \$1 to: Don Donahue, Apex Novelties, PO Box 3199, Berkeley, CA 94703.

HOT STUF Adams B&W #6-8 NM, all 3 for \$14 ppd, Chris Ferriss, 56 Church St., Schuylerville, NY 12871. Thanks and thanks CBG!

4250 INDEPENDENTS, FOR SALE

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ALAN MOORE'S Supreme #41-56, \$25. Mike 650-321-6314 or Mike@mathesscapital.com

ASHCANS, VARIANTS, signed limited! Vampirella, Marvel, Crow, Bone, Shi, Gen13, Wiz 1/2's, Witchblade, Image. 400+ Promo cards! Star Wars, more! Free shipping! Leave address 248-442-7726.

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THE WEDDING of Popeye and Olive, \$6.50 ppd. 12 copies available. Jimmy Taylor, PO Box 583, Pinetops, NC 27864. Call to reserve 252-827-5504.

4251 INDEPENDENTS, WANTED

WANTED: THE Web #9 & Annual #1, Vampirella Lives #2, Third Planet #1, Speed Racer featuring Ninja High School #2. All with cards, limb@texas.net

TARZAN: CARSON of Venus #4, Predator vs. Judge Dredd #3, The Awakening #4 (Image) C-23#10 (Image), \$2 each ppd., NM. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

GULLIVER'S TRAVELS (Caliber; 1998), Xena Vs. Calisto #2, Personality Classics #1 (John Wayne). Karl Wilcox, 628 Morningside Dr., Chester, SC 29706.

4260 WESTERNS, FOR SALE

CLINT WALKER, James Brown, James Arness, Hugh O'Brian cover, TV/Movie Western magazine August 1959, \$55 ppd. Gordon Sciar, 5010 Lakeview, Fayetteville, NY 13066. 315-637-8549.

8 PAGES of Western Comics including Fawcett and Dell. Send 66¢ in stamps to: Ed Spiegel, 335 Farrington Blvd., North Brunswick, NJ 08902.

75+ WESTERN Photo Covers Hoppy's, Lone Rangers, Roy Rogers, John Wayne, Many more titles, 100's of tapes. 2 stamps for list. Treiber, 1675 W 9th st, Brooklyn, NY 11223.

DALE EVANS #5 1954, Alex Toth art VG+ \$50. Roy Rogers #69, 71 FR/G cond., both \$8. Alfred Farrugio, 21 W. Lyons St., Melville, NY 11747.

1939 LONE Ranger Ice Cream comic, Good+ (water stain, name on cover, 2" mouse chew bc last 5 pages). B.O. cash, trade. Nelson Core 570-785-3212.

4261 WESTERNS, WANTED

SMILEY BURNETTE, Bob Steele, Whip Wilson, John Wayne, Hopalong Cassidy, Gene Autry, Roy Rogers, Carson, to 70%. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

LONE RANGER: Secret of Thunder Mountain- 1940 LA Bantam books #14. Any complete condition. John Rose, POB 728, LaCrosse, KS 67548. 785-222-3657.

GENE AUTRY, Roy Rogers, Hopalong Cassidy, Lone Ranger, other popular Westerns. Paying 50% of Overstreet Guide. Silvestri, 13550 Del Monte Dr., #104-B, Seal Beach, CA 90740. (SASE).

DOES ANYONE have Kid Colt 95 for sale? Let's go, I'm tired of looking for this issue! Steve Kane, Box 86, New Braintree, MA 01531.

DALE EVANS DC 1, 9, 22 Lash Larue 18, 19, 24, 25, 28, 36, 39, 41. Gabby Hayes 49. Criner, 2417 Edgewood, Enid, OK 73703.

4300 GOLDEN AGE, FOR SALE

20 PAGE List, much rare and scarce, discounted. Compare and save. \$1 (refundable). Ken Mitchell, 710 Conacher Dr., Willowdale, Ontario, Canada M2M 3N6.

ACE COMICS 1-GV 1937, \$500; 2-VG \$150; 3-VG+ taped spine, \$100; 4-G, tape, no back cover, \$30. Dick Hoffman, 348 Walnut Lane, Youngstown, NY 14174.

GREEN LANTERN Golden age #1! Visit the Comic Book Empire web site to view a full scan of this beauty! http://www.comicbookempire.com

TOTH! CRIME and Punishment #66, Fine condition. \$94 guide, only \$55. \$4 postage. Scott Grammel, 41 Strong Ave., Northampton, MA 01060. Toth cover, three stories!

SUPER COMICS 1940s #'s 42, 81, 83, 94, 96, 99, 100, Good or Better \$10 each. Peter Maine, 30 Gilmore St., N. Weymouth, MA 02191.

BATMAN 17 Good, looks much nicer! Some interior water staining, some partial tanning \$140. 414-744-4912. Greg Krolikowski, 406 W. Bottsford Ave., Milwaukee, WI 53207.

GREAT ACTION #9, Reprints Phantom Lady #23 NM \$75, Holiday #5. Lib. Cole XMas cover FN+ \$60. Speed #37 VG+ \$55. Richard 413-477-6971.

40'S TO 70's comics. Shawn Clancy, 18261 73rd Ave. NE #A105, Kenmore, WA 98028. mclancy961@aol.com Many references! Baker fan on E-bay.

MYSTERIOUS TRAVELER #1 VG \$60, Mens Adventures #27 G/VG \$150, Detective #212 G \$25, Marvel Mystery #54 VG/F \$250, Human Torch #5 VG/F \$1,000. 508-324-4295.

PLATINUM AGE sale! "Hey Skinnay!" (Briggs) F/VF+ \$75; Mutt and Jeff Big Book No# 1926 VG+, great pages \$125; Crocket Johnson's "Barnaby" \$35. Andy 212-260-8393.

4301 GOLDEN AGE, WANTED

HEROIC COMIC #54 in Fair or better condition. Send condition and price to: Art Dalton, MS137 Box 3000, Pahrump, NV 89041. adalton@wizard.com

PEP #S 1-41, any grade but Bentley of Scotland Yard must be intact. George Summers, 77 Wood Street, Lexington, MA 02421, 781-861-6738.

MUTT JEFF! Wanted. Cupples & Leon books #19-23. Also need Mutt & Jeff Embree Co. Sunday reprint book (1920). Fleming, 515 Boulder, Lawrence, KS 66049.

IF YOU haven't seen my buying list, you're not being paid enough for your Golden Age comics! Find out at <http://www.thefurtheradventures.com>

FOR TRADE. Super Dooper #8 for Super Dooper #2, 4, or 5. Wanted Tip Top #54. Tom Garcia, Neptune Ave, Brooklyn, NY 11224.

FOR TRADE Super Dooper #8 for Super Dooper #2, 4, or 5. Wanted: Man of War #2. Tom Garcia, 3830 Neptune Ave, Brooklyn, NY 11224.

WANTED: JOKER Comics #6; 9, 14, 15. Black Diamond Western #23, 25, 28. Gene Gallatin, 2783 C St, #17, San Diego, CA 92102. wolwerweb@hotmail.com

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OVERSTREET PRICE Guide #12 G-VG, \$10, #15 VFN-NM, \$40; #17 FN, \$25; #18 NM, \$40, #20 VFN-NM, \$20; #23 VFN, \$15. Harold Starbuck 210-479-5770. hmstarbuck@juno.com

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OVERSTREET PRICE Guides #6-SC FN \$50, #8-HC VFN-NM \$100, #9-SC VFN-NM \$85, #10-SC FN \$60, #11 VG-FN \$30, #15 VFN-NM \$40. Harold Starbuck 210-479-5770. hmstarbuck@juno.com

OVERSTREET PRICE Guides! #8, Bill Ward- torchy cover! Unused NM/Mint! \$250, OBO, plus \$5! Postal money order! R. Jaxon, 3425 E. Chandler Blvd #224, Phx., AZ 85044. Others avail.!

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UFO BOOKS wanted! Buying books and mags devoted to UFOs. Lists to: Orion House, 1807 Cold Springs Rd., Liverpool, NY 13090. orionhse@aol.com

CHANDLER: DELUXE version of Fiction Illustrated #3 by Steranko (not digest size) from 1976 wanted. Dave, 1166A West Middle Tpke., Manchester, CT 06040.

MINUTE MOVIES, by Ed Wheelan, mi-not strips compilation books wanted. (except Hyperion Library edition). Respond to: Fuller Phun, 11 Southill Drive, Essex Junction, Vermont 05452.

WANTED: BARNABY, Fairy Godmother, Barnaby Magazine. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

WANTED: FLASH Gordon, Vol.4, Kitchen Sink and Alley Oop Vol.2, Kitchen Sink. Steve Gabrielson, 1362 Diplomat Dr., Riverdale, GA 30296. E-mail: cgabrielson@peachnet.campuscwix.net

COBRA TRAP by Peter O'Donnell (Modesty Blaise), hardcover or softcover, is what I'm working for. Delmo Walters, 939 Woodycrest Ave. #416, Bronx, NY 10462.

WANTED: HAROLD Teen, Copples & Leon; Gacoline Alley, Reilly & Lee. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

WANTED! FIRST edition hardcover Robert Heinlein, Philip Dick, Arthur Clark, Isaac Asimov Sci Fi from any country. No book club editions. Steve 219-272-1310.

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PETER STRAUB Hardcover books, signed/ limited editions, magazine appearances, and related ephemera. Paul Iacono, 610 Surrey Glen Circle, Hendersonville, NC 28739-9731.

WANTED: WASH Tubbs & Capt Easy, NBM, HC, Vols 2, 15-17. Steve Gabrielson, 1362 Diplomat Dr, Riverdale, GA 30296. E-mail: sgabrielson@peachnet.campuscwix.net

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THE BIG eye (1950) Popular Library #273 Max Erlich. Cover, Earle Bergoy. 223 pgs. (VG), \$10, \$1.50 postage. Geoffrey Mahfuz, 30 Phebe Ave., Lowell, MA 01854.

STAR TREK No. 1 up to present. Send want list, include SASE or call. The Book Stop, 226 E. Meadow Ave., East Meadow, NY 11544. 516-794-9129.

DOC SAVAGE paperbacks box lot 30 different titles, mostly VG-Fine \$95 postpaid. Nick Certo, Box 10305, Newburgh, NY 12552. 914-566-4188. E-mail: ncerto@frontiernet.net

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ORIENTAL STORIES 1931: Summer \$150. Magic Carpet 1933: July \$150, October \$250. Nick Certo, Box 10305, Newburgh, NY 12552. 914-566-4188. E-mail: ncerto@frontiernet.net

HORROR STORIES 1938-41 High-grade copies; several available priced \$200@. Nick Certo, Box 10305, Newburgh, NY 12552. 914-566-4188. E-mail: ncerto@frontiernet.net

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SPIDER PULPS needed Vol 1, #3, Vol 1, #4 and others. Complete and non-brittle only. Chris Ticknor, 3400 Eisenhower Rd, Columbus, OH 43224. ctick@aol.com

4450 MAGAZINES, FOR SALE

MARVEL SUPER Special #15 (Star Trek) NM/M, \$7.50, #16 (Empire Strikes Back), \$25, \$2 shipping/ea. M.O. R. Jaxon, 3425 E. Chandler Blvd., #224, Phoenix, AZ 85044.

HEAVY METAL- First 53. Al, PO Box 1283, Columbia, MO 65205.

GREAT MOVIE Memorabilia Auction, Vol. 1, all color; Vol. 2, B&W. Great photos; both \$12 postpaid. Jeff Olson, 1151 105th Lane NW, Coon Rapids, MN 55433.

JOURNAL FRANKENSTEIN \$30 postpaid. Cinemagic #1 1972, \$20 postpaid. Biology Big Mickey Mouse book, \$40 postpaid. Bob Ranken, 25012 Wiley Ctn. Rd., Newhall, CA 91321.

ESQUIRE 6/77 Frazetta Spread. 3/72 Jones, Wrightson, Smith. Best offer on each. Jeff Scheib, 2735 N. 124th, Brookfield, WI 53005-3801. e-mail: jeffscheib@netscape.net

GIRLIE CARTOONS, sex object essays in R.C. Harvey's book "Not Just Another Pretty Face". For brochure, send SASE to: 2701 Maplewood, Champaign, IL 61821.

FANGORIA #1-4, 7-16; Fantastic Films #1-26; all VFN/NM. Seeking offers for both sets. Brian Evans, 1237 2145 Dr., Eckert, CO 81418.

SALE: FAMOUS Monsters Filmland #200, 201, 202, 204, 208, 210, NM/M. 315-253-2054 or write for prices. Michael Wilczek, 33 Arlington Ave., Auburn, NY 13021.

CRACKED #1 May 1958 Fair, \$15. Jeff Gelb, R&R, 10100 Santa Monica Blvd., 5th floor, Los Angeles, CA 90067.

FEMME FATALES Collection, issues 1 to 50, As New condition, \$600. Neil 905-820-7572 or e-mail: girasol@interlog.com

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MAD #79VG \$8, #98G \$3, #178VG \$2.25, #187FN \$4; Special #9VG \$5, #12VG \$5. Plus \$3 postage. E. Lynch, 3406 Brookshire Ct., Tampa, FL 33618.

4451 MAGAZINES, WANTED

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BUYING MAGAZINES. Warren, Sci-fi, B&W, Horror, comic art. LSASE gets 6-page list with individual prices offered for over 10,000 issues. HRB, PO Box 7086, Clearwater, FL 33758-7086.

CREEM MAGAZINE Circa. 1982- 1988, any condition. Matt Biswell, 1626 Rossi St., Boise, ID 83706-3354.

WANTED: WORST From Mad #4 with comic section. Cochran, Box 242, Planetarium Station, New York, NY 10024-0242.

FRAZETTA in Chicago Tribune mag. of 11-26-78, Newsweek 7-11-77, Washington Post 10-10-76, Animal Kingdom 12-80. Andrew Steven, c/o Ians, 1151 2nd Ave., New York, NY 10021. 212-979-9205.

WANTED: DUDE 7/62, Dude 9/62, Cavalcade 11/64. Call or write. Andrew Steven, c/o Ians's, 1151 2nd Ave., New York, NY 10021. 212-979-9205.

WIERD NJ magazine wanted- first 7 issues, any condition. Write: Rick Salerno, PO Box 1606, Bloomfield, NJ 07003.

NATURALIST (NUDIST) material wanted. Buying non-airbrushed mags., books, etc... Send list with issue numbers, years, and conditions. S. Dowdy, 5120 North Spring, Roanoke, VA 24019.

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STAR WARS Phantom Menace cards Topps widescreen needed! Paying 10¢ for cards. Ron Dale, 1106 Lorain Ave., New Castle, PA 16101. Write first with numbers!

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TWO M*A*S*H Hawkeye figures for sale: Momc \$7. Monmc \$5. Or both for \$10. Bryan, 4257 Lester NE, Grand Rapids, MI 49525. E-mail: Dilbert@aol.com

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By Maggie Thompson

Comic-book storytelling began with comic strips. Whether comics contain gags or super-heroics (or super-heroic gags, as in the pioneering *Thimble Theater*, which introduced Popeye), genres began with comic strips. Today, though newspaper strips have more readers than funnybooks, it's in the comic books that words and pictures come together to tell extended stories. Most strips seem to provide

only a paragraph or two per day, at most. But admirers of the art form can find collections that reconstitute strips' longer themes. Andrews and McMeel comes to mind as the foremost strip publisher, but there are more.

CBG #1171 ran an extensive list three years ago, and the two most prolific strip compilers in our field today are Fantagraphics Books (7563 Lake City Way, Seattle, WA 98115) and NBM (185 Madison Ave., Suite 1504, New York, NY 10016). (Kitchen Sink was another

major compiler, and much of its stock has since been acquired for resale by Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA 95945. Bud, by the way, has a huge \$3 catalog which includes a bunch of cool strip collections — and you can take the \$3 off your first order.) Oh, and *Comic Relief* (\$4.95) is available from comics shops every month and carries the month's reprints of editorial cartoons as well as *Doonesbury*, *Dilbert*, and *For Better or for Worse*.

NBM's *Beetle Bailey: Still Lazy after All These Years* (\$9.95) picks and chooses from Mort Walker's work



and runs strips in seemingly random order. Mind you, the picker and chooser is Walker himself, and he furnishes the intro — but he doesn't note fascinating details about some of the strips — such as that King Features *rejected* the strip on page 10 which, as a result, first appeared in *CBG*. There are some choice items here. And Fantagraphics' *Pogo* #10 (\$9.95) is as well as its earlier volumes; this sequence introduces Walt Kelly's 1953 take on Joe McCarthy and is classic. Strip fans will be grateful for the complete, in-sequence reprints, not to mention R.C. Harvey's intro, putting the gags into context.

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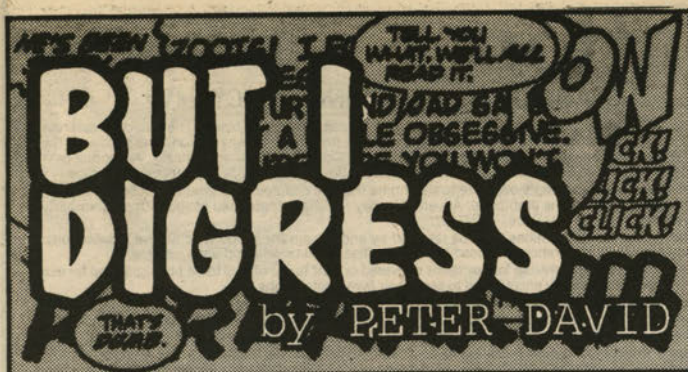
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When I was 9 or 10 years old, something like that, my dad — who was a reporter at the time — did a lot of reviews of local theater. Road companies and such like came through places in North Jersey, and, if there was something that my father thought would be appropriate for me (and presumably if my mother wasn't interested), then he'd bring me along.



[Editor's Note: Send items for this feature to Now Appearing, c/o Comics Buyer's Guide, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o CBG) to (715) 445-4087.

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June 13

Brian Pulido and Steven Hughes (Chaos Comics creators) at Collector's Kingdom, 202 W. Jericho Tpke., Huntington Station, New York 11746, from 11 a.m. to 2 p.m.

June 16

Kurt Schaffenberger (Silver Age Superman artist) at Steve's Comic Relief, 1231-7 Rt. 166 (Hwy. 9), Stella Parkway Plaza, Toms River, New Jersey from 1 to 5 p.m.

June 19

Howard Porter (JLA artist) at ACME Comics & Collectibles, 1788 Hamilton Blvd., Sioux City, Iowa 51103, from 1 to 3 p.m.

June 23

George Pérez (artist of *Avengers*, *Crisis on Infinite Earths*, and *New Teen Titans*), **Marv Wolfman** (writer of *Crisis on Infinite Earths*, *New Teen Titans*, and *Curse of Dracula*) at Continental Comics, 17032 Devonshire St., Northridge, California 91325, from 4:30 to 8 p.m.

Knowing how much I was into comics, it seemed a natural fit as far as my dad was concerned when the musical *Li'l Abner* rolled into town.

I have no recollection of who was in it at the time. I don't even remember most of what I saw of the show that evening. (Most of my familiarity comes from the film version.) But what I do remember is that on the ride home, my father kept singing the show's big song, "Jubilation T. Cornpone," a hymn sung by the denizens of hillbilly town Dogpatch, USA, to the memory of the man who founded the town: a Confederate officer with a stupendously hideous track record whose battles had such names as "Cornpone's Misjudgment," "Cornpone's Catastrophe," and "Cornpone's Humiliation."

I've no clue why my dad thought this was one of the catchiest songs he'd ever heard, but all I know is that, the whole ride back, he was singing it or humming it or drumming on the dashboard.

We'd gone to any number of shows together and I'd never seen him get that into a song.

Not too long after, I got the record out of the library (quite the little spendthrift I was) and memorized the song — and most other of the songs sung by the character of Marryin' Sam. (That was Stubby Kaye on Broadway and in the film. Kaye's rendition of the part was one of those that tended to cast a long shadow and informed others who might essay it, much as — say — most anyone who does Tevye is echoing Zero Mostel to some degree.) I found that, even at a young age, the songs were within my vocal range.

I wanted to play the part. I was sure I could handle it. It was the first time in my life I'd ever seen a role on stage and said, "I want to do that." Unfortunately, there wasn't a tremendous amount of call for 10-year-old Marryin' Sams. Furthermore, unlike apparently everyone else's junior high or high school, no school I ever attended mounted a



production of *Li'l Abner*. The closest I ever came was at a Heroes Con in Charlotte, where I did a spontaneous duet of "The Country's in the Very Best of Hands" with George Pérez, who has a community theater track record and played Abner some years back.

So, a few months ago, I was out to dinner with some folks (including one of the owners) from the Bayway Arts Center in Long Island, where I was in a production of *1776*. Understand, I've had no hobbies for as long as I can remember. There were family, work, the occasional movie — and that was it, that was my life. So lately I'd been dabbling in community theater, and this production of *1776* was a nice bit of wish fulfillment, even though my role was a small one.

So there we were, at dinner, and we were talking about parts we'd like to play. And I said, "My dream part is Marryin' Sam. But nobody ever performs *Li'l Abner* any more."

And the owner, Jerry, said, "Actually, we're doing it during the summer." My eyes lit up. (It was really cool, except for the moths that were attracted.) I kept a careful eye on *Newsday's* casting call notices and, when auditions came up for the show months later, I was there. I figured I didn't have a shot, because I'd never played anything larger than a small supporting role in my life, and Sam is basically the second male lead. He's got as many songs as Abner. But I had to try.

On Wednesday, I was called by the director and offered the role I'd wanted to play for more than three decades. Not only that, but my 14-year-old daughter, Gwen, was cast in the ensemble as Scarlett, the Dogpatch gal to whom Sam actually sings "Cornpone." Twenty years from now, I want her to be able to look back fondly on this summer when she was in a show with her dad. It runs at Bayway Arts Center during July and Malloy College Theatre through August.

When I got the role, I went to my local, very-well-stocked comic-book store and picked up a copy of *Li'l Abner* Vol. 18 — the one in which Abner and the long-suffering, long-pursuing

Daisy Mae "gets hitched." The sequence in the comics bears zero resemblance to the way it was done in the show, but it's classic and brilliant Al Capp, back before the series devolved into the bile and bitterness that would come to characterize, not only the strip, but its creator.

What I found interesting in reading the volume, however, was Capp's "intro," actually a reprint of an article he wrote for *Life* in 1952, in which he explained his decision to marry off his hero after Abner's many successful dodgings of matrimony. Understand, the marriage was a major event in its day, as big as — if not bigger than — the wedding of Clark and Lois. In the article, Capp explained why he decided to tie down his perennial bachelor after 18 years of fruitless pursuit by Daisy Mae (and other assorted females). It's astounding to read now, because Capp put his finger on a problem which, at the time, had no name. Capp wrote, in part:

My kind of comic strip finds its fun wherever there is lunacy, and American life is rich in lunacy everywhere you look ... For the first 14 years I reveled in the freedom to laugh at America. But now America has changed. The humorist feels the change more, perhaps, than anyone. Now there are things about America we can't kid.

I realized it first when four years ago I created the Shmoo. It was a totally boneless and wildly affectionate little animal which, when broiled, came out steak and, when fried, tasted like chicken. ... Mainly the response to the Shmoo was delight. But there were also some disturbing letters. Some writers wanted to know what was the idea of kidding big business, by creating the Shmoo (which had become big business). Other writers wanted to know what was the idea of criticising labor, by creating the Shmoo, which made labor unnecessary.

It was disturbing, but I didn't let it bother me too much. Then a year later, I created the Kigmy, an animal that loved to be kicked around, thus making it unnecessary for people to kick each other around. This time a lot more letters came. Their tone was angrier, more suspicious. They asked the craziest questions, like: was I, in creating the Kigmy, trying to create pacifism and thus, secretly, nonresistance to Communism? Were the Kigmy kickers secretly the big bosses kicking the workers



around? Were the Kigmy kickers secretly the labor unions kicking capital around? And finally, what in hell was the idea of creating the Kigmy anyhow, because it implied some criticism of some kinds of Americans and any criticism of anything American was (now) un-American. I was astounded to find it had become unpopular to laugh at any fellow Americans ...

So that was when I decided to go back to fairy tales until the atmosphere is gone. That is the real reason why *Li'l Abner* married Daisy Mae. At least for the time being, I can't create any more Shmoos, any more Kigmies; and when Senator Phogbound turns up now, I have to explain carefully that, heavens-to-Betsy, goodness-no, he's not typical; nobody like that ever holds public office.

Yes, that's right: Al Capp was among the first to identify, react to, and feel stifled by something we have only recently assigned a name to: political correctness. We seem to be under the impression that it is a relatively recent phenomenon, but apparently nothing could be more wrong. Capp pegged it as a problem more than four decades ago, and PC attitudes colored and shaped the futures of *Li'l Abner*, Daisy Mae, and the other denizens of Dogpatch. Granted, Capp was under no obligation to "give in," as it were. Perhaps he should have stuck to his guns and not pursued a storyline that he felt was sufficiently PC to pass muster. Perhaps his waiting "until the atmosphere was gone" was one of the contributing factors that made him and his strip as relentlessly unpleasant as it eventually became.

Because not only did the atmosphere never go away, but it became worse and worse. On the one hand, I always felt that Daisy and Abner belonged together, but, on the other, I wonder what the strip would have been like if Capp hadn't knuckled under to perceived pressure. What sort of stories would have been told, what characters created, if Capp had druther had his druthers? Obviously, we'll never know.

Li'l Abner may set some sort of record as the earliest victim of the politically correct.

Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, 11705. C'mon by and see the show.

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